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JAMES MACPHERSON'S FRAGMENTS OF ANCIENT POETRY (1760)

In diplomatischem Neudruck
mit den Lesarten der Umarbeitungen

herausgegeben von

Otto L. Jiriczek

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Carl Winters Universitätsbuchhandlung

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Nur in 400 Exemplaren gedruckt.

Ein diplomatischer Neudruck der ersten ossianischen Veröffentlichung Macphersons mit den Lesarten der späteren Umarbeitungen bedarf bei der Seltenheit des Originals, das nur in wenigen öffentlichen Bibliotheken zu finden ist, und bei dem Mangel einer kritischen Ausgabe der späteren Ossiantexte keiner Rechtfertigung. Der dürftige, nicht-diplomatische Abdruck der "Fragments", der 1881 in Edinburgh für die Aungervyle Society privat und nur in 150 Exemplaren hergestellt wurde (literarbibliographisch kaum je verzeichnet; ein Exemplar in der Bodleiana, Oxford), ist noch seltener als das Original und im Buchhandel völlig vergriffen.

Die erste Ausgabe der "Fragments" [A]¹ erschien im Juni 1760 und ist im wesentlichen dem Betreiben Dr. Hugh Blairs zu verdanken, der die Vorrede (Neudruck S. 3—7) dazu schrieb. Da der Report of the Committee of the Highland Society of Scotland . . . by Henry Mackenzie (Edinburgh 1805, pp. X + 155, Appendix pp. 1—343) nur schwer zugänglich ist², sei hier der Wortlaut der Erklärung Blairs (in einem Briefe vom J. 1797) mitgeteilt (App. p. 57): . . . them [sc. die "Fragments"] I published in 1760, under the title of . . . and wrote the Preface which is prefixed to them, in consequence of the conversations I had held with Mr Macpherson (dazu vgl. a. a. O. p. 59 . . . being myself entirely ignorant of the Gaelic language . . .).

Dem Drucke war handschriftliche Verbreitung einiger Fragmente im inneren Kreise der ersten Ossianbewunderer

¹ Benutzt wurde das Exemplar der Bodleiana [85. b. 31] und (zur Korrektur) das Exemplar der Göttinger Universitätsbibliothek [Poet. var. nat. 25].

² Ein Exemplar in der Göttinger Universitätsbibliothek [Poet. var. nat. 129].

vorangegangen, wie Macpherson selbst in der Vorrede zu *Fingal* 1762 (Blatt a = dritte Seite der 'Preface') berichtet: "It is now two years since the first translations from the Galic language were handed about among people of taste in Scotland. They became at last so much corrupted, through the carelessness of transcribers, that, for my own sake, I was obliged to print the genuine copies. Some other pieces were added, to swell the publication into a pamphlet, which was entitled, *Fragments of Ancient Poetry*."

Ob solche handschriftliche Originale oder Kopien noch existieren, läßt sich aus keinem literarischen Hilfsmittel feststellen. Der Abdruck einzelner Fragmente in englischen Zeitschriften vom J. 1760 geht nach B. Saunders (*Life and Letters of J. Macpherson*, 1895, p. 82) auf die Buchausgabe zurück. Eine Ausnahme scheint die Veröffentlichung zweier Fragmente (Nr. V und XII) im Juniheft des "*Gentleman's Magazine*"¹, London 1760 [M] zu bilden, auf die bereits L. Chr. Stern, *Die ossianischen Heldenlieder*, Zs. f. vgl. LG., NF. VIII, 1895, p. 68 kurz verwiesen hat. Da im Septemberheft (p. 407 ff.) anlässlich des Abdruckes zweier weiterer Fragmente (Nr. VI und VII) nach der Buchausgabe ausdrücklich bemerkt wird, seit der Veröffentlichung der Fragmente im Juniheft sei eine Sammlung im Druck erschienen², kann die Priorität des Juniheftes nicht bezweifelt werden. Doch steht auch diese Veröffentlichung zweifellos bereits im Zusammenhang mit dem Drucke der "*Fragments*", die ebenfalls im Juni erschienen, und dürfte aus dem Kreise Dr. Blairs

¹ *The Gentleman's Magazine, and Historical Chronicle. Volume XXX. For the Year M.DCC.LX. By Sylvanus Urban, Gent. London: Printed for D. Henry, and R. Cave, at St John's Gate. (Ein Exemplar in der Göttinger Universitätsbibliothek, Scr. var. arg. II 6480.)*

² "Since two Pieces, called translated Fragments of Erse Poetry, were published in our Magazine, a small collection of Pieces of

veranlaßt worden sein, da die Zeitschrift in der Überschrift der Junifragmente bereits den Buchtitel vorwegnimmt: "Two Fragments of Antient Poetry collected in the Highlands of Scotland, and tranflated from the Gallic [*sic*] or Erfe Language" (p. 287, Spalte *b*). Der Text zeigt außer einigen Abweichungen der Schreibung und Interpunktion, die auf bloßer Willkür der Druckerei beruhen können und ähnlich auch im Abdruck der Fragmente VI und VII vorkommen, nur so geringfügige und wenige Verbalvarianten (zum Teile offensichtliche Druckfehler), daß er ganz gut der Abdruck eines Aushängébogens des Buches sein könnte. Es liegt daher kein Grund vor, ihn als frühere Fassung zu bezeichnen; doch sind, um dem Benutzer der vorliegenden Ausgabe nichts vorzuenthalten, sämtliche Varianten von **M** zu Nr. V und XII in den Lesarten verzeichnet. Erwähnt sei schließlich, daß schon im Juliheft ein „F.M.“ die beiden Fragmente in heroic couplets umgedichtet hat (ähnliche Spielereien im Annual Register 1760, s. Saunders, a. a. O.).

Es ist wenig bekannt, daß der ersten Ausgabe der Fragmente noch im gleichen Jahre (1760) eine "Second Edition" [**B**] folgte¹, die von den literarischen Macpherson-Bibliographien nicht verzeichnet zu werden pflegt, obwohl sie keineswegs eine bloße Titelaufgabe ist. Selbst die neueste Literaturliste der Cambridge History of English Literature (Vol. X, 1913, p. 487), von der man am ehesten Vollständigkeit erwarten sollte, übergeht sie, *the same kind has appeared printed at Edinburgh, and reprinted in London; the following are inferted as a farther specimen for the gratification of the Reader's curiosity."*

¹ Benutzt in dem Exemplar der Königsberger Universitätsbibliothek Pba 476 (g) 8^o. Nach der Signatur g stammt es aus der Bibliothek des Direktors des Friedrichskollegiums, Dr. Fr. A. Gotthold (gest. 1858), s. Schwenke, Adreßbuch der deutschen Bibliotheken 1893.

und ebenso fehlt sie in Lowndes, *The Bibliographer's Manual*, new edition by Bohn (Vol. VI, 1861, p. 1736), Graesse's *Trésor de livres rares et précieux* (Vol. V, 1864, p. 59), im DNB und sonstigen Hilfsmitteln¹.

Diese "Second Edition" stimmt in Format und Typen mit der ersten, ist aber, wie wiederholt abweichende Seiten- und Zeilenschlüsse beweisen, neu gesetzt, ändert gelegentlich am Stile der Texte und fügt den 15 Fragmenten von A ein neues bei (Neudruck S. 46—50), das hinter Nr. XII eingeschoben ist, so daß A XIII—XV in B die Nummern XIV—XVI tragen. Den Texten folgt auf p. 79 als kurzer Bericht über das Verhältniß zu A nachstehendes

Advertisement.

IN this edition some passages will be found altered from the former. The alterations are drawn from more complete copies the translator had obtained of the originals², since the former publication. One entire poem is also added; which stands N^o XIII. in this edition. It may be proper to inform the public, that measures are now taken for making a more full collection of the remaining works of the ancient Scottish Bards; in particular for recovering and translating the heroic poem mentioned in the preface.

¹ Ich verdanke die Kenntniss von ihrer Existenz dem o. a. Aufsatz von Stern.

² Dazu vgl. Sterns Bemerkung: „Nur zweien von den Fragmenten, Nr. 6 und 14 [nach der Zählung von B, = 13 A] liegen Balladen zugrunde, d. h. wenige Zeilen aus solchen, alles übrige ist sentimentale Phantasie“ (a. a. O. p. 68).

In der vorliegenden Ausgabe ist das Plusfragment von B als „XIII B“ an der entsprechenden Textstelle eingereiht; die Lesarten verzeichnen sämtliche Varianten.

Als Macpherson im J. 1761 den Fingalband [F]¹ vorbereitete (erschien December 1761 mit dem Titeljahr 1762², s. Saunders, p. 161), verarbeitete er die Fragmente I, II, IV, V in Carric-thura, X—XII in The Songs of Selma, XIII—XV in Fingal; Nr. VII wurde in einer Note zu Temora als Variante beigelegt. Die Nummern III, VI, VIII, IX, XIII B blieben unbenutzt, und da im Temora-Bande von 1763³ bei Wiederholung von „Temora“ als „Temora Book I“ die Variante nicht mehr gegeben wurde und Macpherson keines der unbenutzten Fragmente verwertete, blieben sechs der sechzehn Fragmente dauernd von der Aufnahme in die späteren Gesamtausgaben ausgeschlossen⁴. Der Text der verwerteten Fragmente zeigt stilistische Retouches, die in den Fingalpartien ziemlich weit gehen, aber auch sonst zahlreicher und stärker sind als die geringfügigen Änderungen des B-Textes gegenüber A.

¹ Er enthält außer Fingal noch: Comala, The War of Caros, The War of Inis-thona, The Battle of Lora, Conlath and Cuthona, Carthon, The Death of Cuchullin, Darthula, Temora [= Book I], Carric-thura, The Songs of Selma, Calthon and Colmal, Lathmon, Oithona, Croma, Berrathon.

² Die „Second Edition“ 1762 [ein Exemplar im Würzburger Englischen Seminar] ist, wie die Kollation mit der ersten Ausgabe [Kgl. Bibliothek Berlin, Zr 3608] zeigte, eine bloße Titelaufgabe. Da sich (wenigstens im Bereiche der in Betracht kommenden Textpartien) vollkommene Übereinstimmung ergab, ist bei der Korrekturlesung das Würzburger Exemplar benutzt worden.

³ Er enthält außer Temora (in acht Büchern) noch: Cathlin of Clutha, Sulmalla of Lumon, Cath-loda, Oina-morul, Colna-dona, und A Specimen of the Original of Temora, Bk VII.

⁴ Die Angaben bei Stern p. 68, Anm. stimmen infolge von Druck- oder Rechenfehlern nicht.

Im J. 1773 gab Macpherson den inzwischen wiederholt neugedruckten Ossiandichtungen eine neue und endgiltige Fassung in der zweibändigen Ausgabe [P]: *The Poems of Ossian. Translated By James Macpherson, Esq; In Two Volumes. A New Edition, Carefully corrected, and greatly improved.* London: Printed for W. Strahan; and T. Becket, in the Strand, Bookseller to their Royal Highnesses the Prince of Wales and Bishop of Osnabrugh. MDCCLXXIII¹. In der vom 15. August 1773 datierten Vorrede sagt Macpherson: "Without encreafing his genius, the Author may have improved his language, in the eleven years, that the following poems have been in the hands of the public. Errors in diction might have been committed at twenty-four, which the experience of a riper age may remove; and some exuberances in imagery may be restrained, with advantage, by a degree of judgment acquired in the progrefs of time. Impressed with this opinion, he ran over the whole with attention and accuracy; and, he hopes, he has brought the work to a state of correctness, which will preclude all future improvements". Und am Schlusse der 'Preface' heißt es: "One of the chief improvements, on [so P, *nicht in, wie im Tauchnitzdruck*] this edition, is the care taken, in arranging the poems in the order of time; so as to form a kind of regular history of the age to which they relate. The writer has now resigned them for ever to their fate."

Ob in dem zwischen den Fingal- und Temorabänden von 1762—1763 und dieser neuen Textredaktion liegenden Drucken textliche Änderungen vorgenommen worden waren, war mir nicht möglich zu untersuchen; die Worte Macphersons lassen aber keinen Zweifel, daß erst die P-Redaktion eine wirkliche Umarbeitung darstellt, die,

¹ Der Majuskeldruck einzelner Wörter und die f des Originals sind hier mit normalen Lettern wiedergegeben.

wie schon die Lesarten zu den kleinen Textpartien in der vorliegenden Ausgabe zeigen, relativ sehr weitgehend war, so daß die Mehrzahl der Fragmente eine dreifache Textstufe aufweist: **A** (mit **B**), **F**, **P**. Daß die Retouchen fortschreitende Besserungen darstellen, wird sich schwerlich behaupten lassen; namentlich die Lesarten von **P** tragen mehr oder weniger den Charakter der Verschnörkelung und Verkünstelung.

Der Textus receptus unserer modernen Handausgaben (z. B. Tauchnitz 1847, Bohn's Miniature Classics Ld. 1852) geht auf **P** (oder einen der noch zu Macphersons Lebzeiten erschienenen Neudrucke von **P**) zurück, wie sich schon aus dem Abdruck der Preface von 1773 ergibt; auch der Vergleich der für die vorliegende Ausgabe in Betracht kommenden Texte der Tauchnitz-Edition [**T**] mit **P** ergab ihre Übereinstimmung. Doch ist zu beachten, daß **T** und Bohn die Orthographie modernisieren, die Interpunktion vielfach anders regeln, in der Absatzteilung gelegentlich abweichen, Druckfehler von **P** verbessern u. ä. m.; von Wortabweichungen ist mir innerhalb der verglichenen Texte nur ein Fall begegnet (**A** p. 48, 2: **P** *heath*, **T** und Bohn *beach*), der in seiner Vereinzelung eher ein Versehen der gemeinsamen Vorlage darstellt als eine nachträgliche Änderung Macphersons, die in Widerspruch zu der wiederholt als *heath* bezeichneten Ortsbestimmung stünde. Auch die zahlreichen Anmerkungen von **P** sind im Textus receptus teils weggelassen, teils stark beschnitten. Es ist daher vor der Täuschung zu warnen, daß **T** ein getreues Bild von **P** gebe, was bei einem Vergleiche der **P**-Varianten mit dem Tauchnitztext nicht außer Acht zu lassen ist. Die Lesarten der vorliegenden Ausgabe sind unmittelbar nach **P** gegeben¹; auf die (na-

¹ Benutzt wurde das Exemplar der Berliner Universitätsbibliothek Zr 14307.

mentlich in der Interpunktion zahlreichen) formalen Abweichungen von T besonders hinzuweisen wäre nur Ballast gewesen.

Die Einrichtung der vorliegenden Ausgabe erfordert nur wenige Erläuterungen. Der Text von A (und XIIIB) ist in vollkommener diplomatischer Treue wiedergegeben¹. Da das Original sehr sorgfältig gedruckt ist, waren nur zwei Druckfehler (A 49 7, A 56 6) im Text zu berichtigen und in die Lesarten zu stellen. Die Zeilen des Neudrucks entsprechen dem Original; das Seitenbild des Originals ließ sich infolge der Zufügung der Lesarten nicht beibehalten; daher sind die Seitenziffern und die Custoden (Blatthüter) nicht reproduziert, ebenso wenig die freien Seitenreste am Schlusse einiger Fragmente. Die Seitenzahlen des Originals sind links, die Zeilenzahlen rechts vermerkt. Die einzige Änderung der Druckanordnung betrifft die Stelle der Anmerkungen; diese mußten natürlich im Neudruck vom Fuße der Originalseite an das Textende der Neudruckseite, auf der die zugehörige Textzeile ihren Platz gefunden hat, umgestellt werden².

Die Lesarten geben sämtliche Varianten der Schreibung³, Interpunktion, Absatzgliederung und des Wort-

¹ Nicht reproduziert sind die Ligaturen von ct, fl, ft u. ä., die Differenzen in der Länge der Gedankenstriche, in der Breite der Absatzintervalle und in den Höhenmaßen der fettgedruckten Initialen zu Beginn der Preface und der Fragmente II—XV (bei Nr. I ist die Initiale auch im Original übernormal).

² Die etwas größere Zeilenlänge der Anmerkungen im Neudruck ist nur dadurch veranlaßt, daß die zur Verfügung stehende Schriftgattung sich nicht enger setzen ließ; im Original ist die Zeilenlänge des Textes und der Anmerkungen gleich.

³ Auf innere Inkonssequenzen der Schreibung sei hier ausdrücklich hingewiesen, um dem Leser Zweifel an der Richtigkeit der Ausgabe zu ersparen. So schwankt A zwischen *warriour* und *warrior*, B zwischen

lautes¹. Die Beschränkung auf Verbalvarianten erwies sich als untunlich, da bei rhythmischen Prosatexten die Interpunktion Fingerzeige für den Vortrag und die rhythmische Gliederung bietet; auch der Umstand, daß die modernen Handausgaben in bezug auf Interpunktion ganz unzuverlässig sind, legte ihre Verzeichnung nahe. In den Lesarten wird nach Seite und Zeile des *Originals* zitiert. Vor der Klammer steht der Text von **A**, hinter der Klammer folgen die Lesarten; wo die Abweichung nur in der Interpunktion liegt, ist diese allein gesetzt (z. B. 11 3 Shilric.]! **P**) da das Textwort in diesem Falle bloß als Index dient. Abweichend von der gewöhnlichen Lesartentechnik ist sowohl beim Stichwort als bei der Variante auch die Interpunktion wiederholt (z. B. 12 4 him.] Shilric. **P**), teils weil sie bei farblosen, in derselben Zeile sich wiederholenden Wörtern die nähere Bestimmung gibt, teils weil die Wiederholung bei längeren Satzgliedern doch unvermeidlich war und durch abweichende Behandlung bei einzelnen Wörtern eine beirrende Inkonsequenz entstanden wäre. Wenn zwei oder drei Texte eine gemeinsame längere Variante zeigen, innerhalb welcher sie in einzelnen Wörtern untereinander abweichen, so ist diese Abweichung in Klammern eingefügt, und zwar, wo drei Textstufen in Betracht kommen, mit Zufügung des Siegelbuchstabens (z. B. 21 7: *Zusatz* **BFP**: Bend thy red eye

gray und grey, u. ä. m. Die Ausgabe enthält sich jeder Änderung, und führt die Abweichungen der anderen Texte in den Lesarten jedesmal einzeln an.

¹ Nur abweichende Verwendung von Typengattungen (Majuskelschrift für Normalschrift oder umgekehrt) ist (mit Ausnahme der Varianten des Titelblattes von **B**) nicht verzeichnet; in Majuskeltypen gedruckte Wörter sind in den Lesarten (als Stichwort oder Variante) in Normaltype umgesetzt. Ebenso wenig verzeichnet sind natürlich abweichende Worttrennungen an Zeilenschlüssen von **MBFP**, deren Zeilenlängen von **A** verschieden sind.

over my tomb, [grave, **P**]); wo nur zwei Textstufen in Frage stehen, ist die Lesart in Klammern die Variante der zweiten (z. B. 63 7: of terror.] and terrible. [!] **FP**, d. h. **P** = **F**, schließt jedoch mit Ausrufzeichen statt Punkt); Zusätze sind durch *add.* gekennzeichnet, nur bei Interpunktionszusätzen innerhalb der gleichen Variante zweier Texte ist davon abgesehen worden, da ein [,] keinen Zweifel übrig läßt, daß es ein Zusatz der zweitgenannten Textstufe ist.

Sämtliche Texte sind von mir wiederholt kollationiert worden, und durch das Entgegenkommen der Kgl. Bibliothek Berlin, der Kgl. Universitätsbibliotheken Berlin, Göttingen und Königsberg, deren Direktionen ich meinen verbindlichsten Dank abstatte, war es mir möglich, auch die Korrektur nochmals mit den Originalen zu vergleichen (**F** s. S.VII, Note). Ich darf daher hoffen, daß mir auch bei der minutiösen Kollation der Interpunktionsvarianten nichts entgangen ist.

Kein Wandel des literarischen Geschmacks wird Macphersons Ossian je die Stellung zurückgeben, die er in der Teilnahme seiner Zeitgenossen einnahm. Für uns aber bleibt er unauflöslich verbunden mit dem Sturm und Drang, aus dem sich unsere klassische Dichtung erhob, mit dem Bilde des jungen Herder, der „auf scheiterndem Schiffe, mit Meer bespült und mit Mitternachtswind umschauert, Fingal las und Morgen hoffte“, mit den Tagen, da dem jungen Goethe vor der dämmernden Größe des Straßburger Münsters das Geheimnis einer nordischen Kunstempfindung aufging, deren Gegensatz zu der süd-

lichen Klarheit der Antike er auch im Verhältniß des ossianischen Naturgefühls zu der homerischen Landschaft empfand. Vielleicht findet die Neuauflage, die nach anderthalb Jahrhunderten die ersten Ossianlieder wieder zugänglich macht, neben philologischen Benutzern auch ein und den andern Leser, der von diesen Erinnerungen geleitet, sich der Stimmung hingibt: "Thou dweller between the fhiels that hang, on high, in Offian's hall, descend from thy place, O harp, and let me hear thy voice." (Temora Bk. V.)

Würzburg, 17. August 1915.

Abkürzungen.

- A** Fragments of Ancient Poetry, Edinburgh 1760 (s. S. III).
B " " " " , Second Edition, Edinburgh 1760
(s. S. V).
M The Gentleman's Magazine, Vol. XXX, London 1760 (s. S. IV).
F Fingal, together with several other Poems, London 1762 (s. S. VII).
P The Poems of Ossian, in two vols. London 1773 (s. S. VIII).
T Tauchnitz Edition der Poems. Leipzig 1847 (s. S. IX).
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[pg. I] F R A G M E N T S
OF
A N C I E N T P O E T R Y,

Collected in the Highlands of Scotland,

A N D

Translated from the Galic or Erse Language.

*Vos quoque qui fortes animas, belloque peremptas
Laudibus in longum vates dimittitis ævum,
Plurima securi fudistis carmina Bardi.*

LUCAN.

EDINBURGH:

Printed for G. HAMILTON and J. BALFOUR.

MDCCLX.

Abweichungen des Titels der zweiten Ausgabe 1760 (= B):
Z. 4 HIGHLANDS of SCOTLAND, Z. 6 GALIC or ERSE
Zwischen Zeile 6 und 7 Zusatz: The SECOND EDITION.
Z. 11 Kolon fehlt

Jiriczek, Fragments.

1

[III] P R E F A C E .

THE public may depend on the following fragments as genuine remains of ancient Scottish poetry. The date of their composition cannot be exactly ascertained. Tradition, in the country where they were written, refers them to an æra of the most remote antiquity: and this tradition is supported by the spirit and strain of the poems themselves; which abound with those ideas, and paint those manners, that belong to the most early state of society. The diction too, in the original, is very obsolete; and differs widely from the style of such poems as have been written in the same language two or three centuries ago. They were certainly composed before the establishment of clanship in the northern part of Scotland, which is itself very ancient; for had clans been then formed and known, they must have made a considerable figure in the work of a Highland Bard; whereas there is not the least mention of them in these poems. It is remark-

Die Preface (verfaßt von Blair, s. Einl.) nur in AB; 1762 und 1763 durch je eine ausführlichere „Dissertation“ ersetzt (T pg. 6 ff., 17 ff.). Blair's „Critical Dissertation“ (T pg. 43 ff.), zuerst 1763 selbständig erschienen, wurde 1765 der ersten Gesamtausgabe beigelegt.

able that there are found in them no allusions to the Christian religion or worship; indeed, few traces of religion of any kind. 10
 One circumstance seems to prove them to be coeval with the very infancy of Christianity in Scotland. In a fragment of the same poems, which the translator has seen, a Culdee or Monk 15
 is represented as desirous to take down in writing from the mouth of Ofcian, who is the principal personage in several of the following fragments, his warlike achievements and those of his family. 20
 But Ofcian treats the monk and his religion with disdain, telling him, that the deeds of such great men were subjects too
 [V] high to be recorded by him, or by any 1
 of his religion: A full proof that Christianity was not as yet established in the country.

Though the poems now published 5
 appear as detached pieces in this collection, there is ground to believe that most of them were originally episodes of a greater work which related to the wars of Fingal. Concerning this hero 10
 innumerable traditions remain, to this day, in the Highlands of Scotland. The story of Ofcian, his son, is so generally known, that to describe one in whom the race of a great family ends, it has 15

passed into a proverb; "Oscian the last 16
"of the heroes."

[VI] There can be no doubt that these poems are to be ascribed to the Bards; a race of men well known to have conti- 20
nued throughout many ages in Ireland and the north of Scotland. Every chief 1
or great man had in his family a Bard or poet, whose office it was to record in verse, the illustrious actions of that family. By the succession of these Bards, 5
such poems were handed down from race to race; some in manuscript, but more by oral tradition. And tradition, in a country so free of intermixture with foreigners, and among a people so strongly 10
attached to the memory of their ancestors, has preserved many of them in a great measure uncorrupted to this day.


They are not set to music, nor sung. The versification in the original is 15
simple; and to such as understand the language, very smooth and beautiful. Rhyme is seldom used: but the cadence, and the length of the line varied, so as to suit the sense. The translation is ex- 20
tremely literal. Even the arrangement of the words in the original has been imitated; to which must be imputed 1
[VII] some inversions in the style, that otherwise would not have been chosen.

Of the poetical merit of these fragments nothing shall here be said. Let 5

the public judge, and pronounce. It 6
 is believed, that, by a careful inquiry,
 many more remains of ancient genius,
 no less valuable than those now given
 to the world, might be found in the 10
 same country where these have been
 collected. In particular there is reason
 to hope that one work of considerable
 length, and which deserves to be styled
 an heroic poem, might be recovered and 15
 translated, if encouragement were given
 to such an undertaking. The sub-
 ject is, an invasion of Ireland by
 Swarthan King of Lochlyn; which is
 the name of Denmark in the Erse lan- 20
 guage. Cuchulaid, the General or Chief
 of the Irish tribes, upon intelligence of the
 [VIII] invasion, assembles his forces. Councils 1
 are held; and battles fought. But af-
 ter several unsuccessful engagements,
 the Irish are forced to submit. At
 length, Fingal King of Scotland, called 5
 in this poem, "The Desert of the hills,"
 arrives with his ships to assist Cuchu-
 laid. He expels the Danes from the
 country; and returns home victorious.
 This poem is held to be of greater anti- 10
 quity than any of the rest that are pre-
 served: And the author speaks of him-
 self as present in the expedition of Fin-
 gal. The three last poems in the collec-

VIII 1 forces.]; B 1 Councils] councils B

tion are fragments which the translator 15
obtained of this epic poem; and though
very imperfect, they were judged not
unworthy of being inserted. If the
whole were recovered, it might serve to
throw considerable light upon the Scot- 20
tish and Irish antiquities.



VIII 16 epic] Epic B 16 though] tho' B *Strich am Schluß im Neu-
druck eingefügt*

[9]

FRAGMENT

I.

SHILRIC, VINVELA.

VINVELA.

MY love is a son of the hill. 1
 He pursues the flying deer.
 His grey dogs are panting
 around him; his bow-string sounds in
 the wind. Whether by the fount of 5
 the rock, or by the stream of the
 mountain thou liest; when the rushes are
 nodding with the wind, and the mist
 is flying over thee, let me approach
 my love unperceived, and see him 10
 from the rock. Lovely I saw thee
 first by the aged oak; thou wert re-
 turning tall from the chase; the fairest
 among thy friends.

Fragment I. ABFP. 1762 eingefügt in "Carric-thura": F pg. 195
 bis 196, P vol. I pg. 55—57 (T pg. 144—145).

9,3 grey] gray BF 5 Whether] Doft thou rest FP 6 stream liest;
 noise of the mountain-stream? FP 7 when] fehlt FP 8 with] to P 8 and]
 fehlt FP 9 is flying] flies P 9 thee, let me] the hill. I will FP 10 unper-
 ceived, and see] unseen; I will behold P 12 oak;] oak of Branno; BFP, mit
 Note FP: Bran, or Branno, signifies a *mountain-stream*: it is here some
 river known by that name, in the days of Ossian. There are several small
 rivers in the north of Scotland still retaining the name of Bran; in parti-
 cular one which falls into the Tay at Dunkeld.

[10]

SHILRIC.

WHAT voice is that I hear? that ¹
 voice like the summer-wind.—I fit
 not by the nodding rushes; I hear not
 the fount of the rock. Afar, Vinvela,
 afar I go to the wars of Fingal. My ⁵
 dogs attend me no more. No more
 I tread the hill. No more from on
 high I see thee, fair-moving by the
 stream of the plain; bright as the
 bow of heaven; as the moon on the ¹⁰
 western wave.

VINVELA.

THEN thou art gone, O Shilric!
 and I am alone on the hill. The
 deer are seen on the brow; void of
 fear they graze along. No more they ¹⁵
 dread the wind; no more the rustling
 tree. The hunter is far removed;
 [11] he is in the field of graves. Stran- ¹
 gers! sons of the waves! spare my
 lovely Shilric.

SHILRIC.

IF fall I must in the field, raise high
 my grave, Vinvela. Grey stones, and ⁵

10,2 summer-wind.]! P 2 Gedankenstrich in zwei Bruchteile aufgelöst A, fehlt P 4 Zu Vinvela Note in FP: Bhín-bheul, a woman with a melodious voice. Bh in the Galic Language [language] has the same sound with the v in English. 5 afar] Komma add. P 13 and] fehlt P 13 hill.]! P 11,3 Shilric.]! P 5 Grey] Gray F 5 stones,] Komma fehlt FP

heaped-up earth, shall mark me to future 6
times. When the hunter shall sit by
the mound, and produce his food at
noon, "some warrior rests here," he
will say; and my fame shall live in his 10
praise. Remember me, Vinvela, when
low on earth I lie!

VINVELA.

Yes!—I will remember thee—indeed
my Shilric will fall. What shall I do,
my love! when thou art gone for ever? 15
Through these hills I will go at noon: I
will go through the silent heath. There
[12] I will see where often thou sattest return- 1
ing from the chace. Indeed, my Shil-
ric will fall; but I will remember
him.

[13]

II.

I Sit by the mossy fountain; on the 1
top of the hill of winds. One tree is
rustling above me. Dark waves roll
over the heath. The lake is troubled
below. The deer descend from the 5

11,9 "some] "Some BFP 13 beide Gedankenstriche fehlen P 13 thee]
Semikolon add. P 13 indeed] Indeed F alas! P 14 fall.]! P 15 gone for
ever?] for ever gone? P 12,1 where..... sattest] the place of thy rest, BFP
2 Indeed,] Alas! P 4 him.] Shilric. P

Fragment II. ABFP. 1762 eingefügt in "Carric-thura" ("the song
of Shilric; when he returned to his hills, and Vinvela was no more"):
F pg. 197—198, P vol. I pg. 58—59 (T pg. 145—146).

hill. No hunter at a distance is seen; 6
 no whistling cow-herd is nigh. It is
 mid-day: but all is silent. Sad are my
 thoughts as I sit alone. Didst thou
 but appear, O my love, a wanderer on 10
 the heath! thy hair floating on the
 wind behind thee; thy bosom heaving
 on the fight; thine eyes full of tears
 for thy friends, whom the mist of the
 hill had concealed! Thee I would com- 15
 fort, my love, and bring thee to thy
 father's house.

[14] But is it she that there appears, like
 a beam of light on the heath? bright
 as the moon in autumn, as the sun in 1
 a summer-storm? — She speaks: but
 how weak her voice! like the breeze
 in the reeds of the pool. Hark!

RETURNEST thou safe from the war? 5
 Where are thy friends, my love? I
 heard of thy death on the hill; I heard
 and mourned thee, Shilric!

Yes, my fair, I return; but I alone
 of my race. Thou shalt see them no 10
 more: their graves I raised on the plain.
 But why art thou on the desert hill?
 why on the heath, alone?

13,6 seen;]. P 7 no.... nigh.] fehlt P 9 as I sit] fehlt BFP 17 house.]] P
 14,2 summer-storm?] summer-storm, comest thou, lovely [O P] maid,
 over rocks, over mountains to me? BFP (2. und 3. Komma fehlt B) 2 Strich
 fehlt P 4 pool.] lake. P 4 Hark!] fehlt FP 5—13 zwischen Anführungs-
 zeichen P (die Rede endet jedoch mit Z. 8) 9 kein Absatz P 13 why] Why FP
 13 heath,] Komma fehlt P

ALONE I am, O Shilric! alone in the
winter-house. With grief for thee I ex- 15
pired. Shilric, I am pale in the tomb.

[15] SHE fleets, she fails away; as grey
mist before the wind!—and, wilt thou
not stay, my love? Stay and behold 1
my tears? fair thou appearest, my love!
fair thou waft, when alive!

By the mossy fountain I will sit; on
the top of the hill of winds. When 5
mid-day is silent around, converse, O
my love, with me! come on the wings
of the gale! on the blast of the moun-
tain, come! Let me hear thy voice, as
thou passest, when mid-day is silent a- 10
round.

[16]

III.

EVENING is grey on the hills. The 1
north wind refounds through the
woods. White clouds rise on the sky: the
trembling snow descends. The river howls
afar, along its winding course. Sad, 5
by a hollow rock, the grey-hair'd Carryl

14,14—16 *zwischen Anführungszeichen* P 15 expired.] fell. P
17 grey] gray F fehlt P 18 *Gedankenstrich* fehlt P 15,1 my love?] Vin-
vela? P 2 tears?]) P 2 my love!] Vinvela! FP 6 converse me!]
O talk with me, Vinvela! P 7 wings of the] light-winged P 8 blast]
breeze P 8 mountain,] depart, P 10 around.]) P

Fragment III. AB.

16,4 trembling] thin-wavering B

fat. Dry fern waves over his head; his 7
 feat is in an aged birch. Clear to the
 roaring winds he lifts his voice of woe.

TOSSED on the wavy ocean is He, 10
 the hope of the isles; Malcolm, the
 support of the poor; foe to the proud
 in arms! Why hast thou left us behind?
 why live we to mourn thy fate? We
 might have heard, with thee, the voice 15
 of the deep; have seen the oozy rock.

SAD on the sea-beat shore thy spouse
 looketh for thy return. The time of
 [17] thy promise is come; the night is ga- 1
 thering around. But no white sail is
 on the sea; no voice is heard except
 the blustering winds. Low is the soul
 of the war! Wet are the locks of youth! 5
 By the foot of some rock thou liest;
 washed by the waves as they come.
 Why, ye winds, did ye bear him on
 the desert rock? Why, ye waves, did
 ye roll over him? 10

BUT, Oh! what voice is that?
 Who rides on that meteor of fire! Green
 are his airy limbs. It is he! it is the
 ghost of Malcolm!—Rest, lovely soul,
 rest on the rock; and let me hear thy 15
 voice!—He is gone, like a dream of
 the night. I see him through the trees.

17,3 is heard except] but B 16 voice! —] voice — B

Daughter of Reynold! he is gone.
 Thy spouse shall return no more. No
 more shall his hounds come from the 20
 hill, forerunners of their master. No
 more from the distant rock shall his
 [18] voice greet thine ear. Silent is he in 1
 the deep, unhappy daughter of Rey-
 nold!

I will sit by the stream of the plain.
 Ye rocks! hang over my head. Hear 5
 my voice, ye trees! as ye bend on the
 shaggy hill. My voice shall preserve
 the praise of him, the hope of the
 ifles.

[19]

IV.

CONNAL, CRIMORA.

CRIMORA.

WHO cometh from the hill, like 1
 a cloud tinged with the beam
 of the west? Whose voice is that, loud
 as the wind, but pleasant as the harp of
 Carryl? It is my love in the light of 5

Fragment IV. ABFP 1762 eingefügt in "Carric-thura": F pg. 205
 bis 206, P vol. I pg. 68—70 (T pg. 151—152).

Titelzeile] Schlußpunkt in A komma-ähnlich, in B klar. Zu CRIMORA.
 (Überschrift vor Textzeile 1) Note in FP: Cri-móra, a woman of a great soul.

19,5 Carryl?] Carril? FP, mit Note: Perhaps the Carril mentioned
 here is the same with Carril the son of Kinfena, Cuchullin's [auch P so]
 bard. The name itself is proper to any bard, as it signifies a /sprightly and
 harmonious sound.

steel; but sad is his darkened brow. 6
 Live the mighty race of Fingal? or
 what disturbs my Connal?

CONNAL.

THEY live. I saw them return from
 the chace, like a stream of light. The 10
 sun was on their shields: In a line they
 descended the hill. Loud is the voice of
 [20] the youth; the war, my love, is near. 1
 To-morrow the enormous Dargo comes
 to try the force of our race. The race of
 Fingal he defies; the race of battle and
 wounds. 5

CRIMORA.

CONNAL, I saw his sails like grey mist
 on the fable wave. They came to land.
 Connal, many are the warriors of
 Dargo!

CONNAL.

BRING me thy father's shield; the iron 10
 shield of Rinval; that shield like the
 full moon when it is darkened in the
 sky.

19,6 brow.][P 8 disturbs my Connal?] darkens in Connal's
 soul? P. *Zu Connal Note in FP*: Connal, the son of Diaran, was one
 of the most famous heroes of Fingal; he was slain in a battle against
 Dargo a Briton; but whether by the hand of the enemy, or that of his
 mistress, tradition does not determine. 9 I saw them] They P 11 was]
 is P 11 shields:]. FP 11 In a line] Like a ridge of fire BFP 12 descended]
 descend P 20,1 youth;][P 1 near.][P 2 enormous] terrible F dreadful P
 5 wounds.][P 6 grey] gray F 7 fable] dark-brown P 7 came] slowly
 came BFP 10 iron] bossy, iron FP 12 full moon when it] full-orbed moon,
 when she P 12 is] moves FP 12 in the sky.] through heaven. FP

[21]

CRIMORA.

THAT shield I bring, O Connal; but 1
it did not defend my father. By the
spear of Gauror he fell. Thou mayst
fall, O Connal!

CONNAL.

FALL indeed I may: But raise my 5
tomb, Crimora. Some stones, a mound
of earth, shall keep my memory.
Though fair thou art, my love, as the
light; more pleasant than the gale of
the hill; yet I will not stay. Raise my 10
tomb, Crimora.

CRIMORA.

THEN give me those arms of light;
that sword, and that spear of steel. I
shall meet Dargo with thee, and aid my
[22] lovely Connal. Farewell, ye rocks of 1
Ardven! ye deer! and ye streams of
the hill!—We shall return no more.
Our tombs are distant far.

21,3 Gauror] Gormar FP 3 mayst] may'ft FP 5 indeed] *fehlt* P
5 may:]! P 6 Crimora.]! P 6 Some] Gray F Grey P 7 keep my memory.]
send my name to other times. P *Hierauf Zusatz* BFP: Bend thy red eye
over my tomb, [grave, P] and [*fehlt* P] beat thy breast of sighs. [thy
mournful heaving breast. FP] 10 stay.] here remain. P 11 Crimora.]! P
12 of light;] that gleam; P 14 thee,] Connal, P 14 my] him P 22,1 lovely
Connal.] in the fight. P 1 Farewell,] Farewel, FP 3 *Strich fehlt* P
4 far.]! P

[23]

V.

AUTUMN is dark on the mountains; 1
 grey mist rests on the hills. The
 whirlwind is heard on the heath. Dark
 rolls the river through the narrow plain.
 A tree stands alone on the hill, and 5
 marks the grave of Connal. The leaves
 whirl round with the wind, and strew
 the grave of the dead. At times are
 seen here the ghosts of the deceased,
 when the musing hunter alone stalks 10
 slowly over the heath.

Who can reach the source of thy
 race, O Connal? and who recount thy
 Fathers? Thy family grew like an oak
 on the mountain, which meeteth the 15
 wind with its lofty head. But now it
 is torn from the earth. Who shall sup-
 ply the place of Connal?

[24] **H**ERE was the din of arms; and 1
 here the groans of the dying. Mourn-
 ful are the wars of Fingal! O Connal!
 it was here thou didst fall. Thine arm

Fragment V. MABFP. In **M** pg. 287—288 als I. 1762 eingefügt in
 "Carri-thura": **F** pg. 206—208, **P** vol. I pg. 71—72 (**T** pg. 152—153).
 In **M** alle Eigennamen cursiv.

23,2 grey] gray **F** 4 through] thro' **B** 6 grave of] slumbering **FP**
 9 deceased,] departed, **P** 11 heath.] *Darauf Zusatz B:* Appear in thy
 armour of light, thou ghost of the mighty Connal! Shine, near thy tomb,
 Crimora! like a moon-beam from a cloud. 13 and] *fehlt P* 14 Fathers?] *fehlt P*
 fathers? **MFP** 16—17 But.... earth.] *fehlt M* 24,1 kein Absatz **P** 1 and]
fehlt P 2 Mournful] Bloody **FP**

was like a storm; thy sword, a beam 5
 of the sky; thy height, a rock on the
 plain; thine eyes, a furnace of fire.
 Louder than a storm was thy voice,
 when thou confoundedst the field. War-
 riors fell by thy sword, as the thistle by 10
 the staff of a boy.

DARGO the mighty came on, like a
 cloud of thunder. His brows were con-
 tracted and dark. His eyes like two
 caves in a rock. Bright rose their 15
 swords on each side; dire was the clang
 of their steel.

THE daughter of Rinval was near;
 Crimora, bright in the armour of man;
 her hair loose behind, her bow in her 20
 hand. She followed the youth to the
 [25] war, Connal her much beloved. She 1
 drew the string on Dargo; but erring
 pierced her Connal. He falls like an
 oak on the plain; like a rock from the
 shaggy hill. What shall she do, hap- 5
 less maid!—He bleeds; her Connal dies.
 All the night long she cries, and all the

24,5 [sword,] *Komma fehlt* MFP 9 when field.] in the
 battles of thy steel. FP 10 thy] the M (*Druckfehler*) 12 *kein Ab-*
satz P 12 on,] *Komma fehlt* M 12—13 like thunder.] darkening
 in his rage. P 13—14 contracted and dark.] gathered into wrath. P 16 dire]
 loud P 19 Crimora,] *Komma fehlt* FP 20 hair] yellow hair is FP 20 in]
 is in FP 25,1 much beloved.] *mit Bindestrich* BFP 2 erring] *Komma add.* M
 3 pierced] she pierced P 6 *Strich fehlt* MP 6 He] he M 6 dies.]! P

day, O Connal, my love, and my
friend! With grief the sad mourner
died.

10

EARTH here incloseth the loveliest
pair on the hill. The grafs grows be-
tween the stons of their tomb; I fit in
the mournful shade. The wind sighs
through the grafs; and their memory ¹⁵
rushes on my mind. Undisturbed you
now sleep together; in the tomb of the
mountain you rest alone.

[26]

VI.

SON of the noble Fingal, Ofcian, ¹
Prince of men! what tears run down
the cheeks of age? what shades thy
mighty soul?

MEMORY, son of Alpin, memory ⁵
wounds the aged. Of former times are
my thoughts; my thoughts are of the
noble Fingal. The race of the king re-
turn into my mind, and wound me with
remembrance.

10

ONE day, returned from the sport of
the mountains, from pursuing the sons

25,8—9 O . . . friend!] *zwischen Anführungszeichen* P 10 died.]
dies. F dies! P 11 *kein Absatz* P 11 incloseth]encloseth M inclofes FP
12—13 between] beneath M 13 their] the FP 13 fit] often fit FP 15 and]
fehlt FP 18 alone.]! P

Fragment VI. AB.

of the hill, we covered this heath with
 our youth. Fingal the mighty was here,
 and Oscur, my son, great in war. Fair 15
 on our fight from the sea, at once, a
 virgin came. Her breast was like the
 snow of one night. Her cheek like the
 bud of the rose. Mild was her blue 1
 rolling eye: but sorrow was big in her
 heart.

FINGAL renowned in war! she cries,
 sons of the king, preserve me! Speak se- 5
 cure, replies the king, daughter of beau-
 ty, speak: our ear is open to all: our
 swords redress the injured. I fly from
 Ullin, she cries, from Ullin famous in
 war. I fly from the embrace of him 10
 who would debase my blood. Cremor,
 the friend of men, was my father; Cre-
 mor the Prince of Inverne.

FINGAL's younger sons arose; Carryl
 expert in the bow; Fillan beloved of 15
 the fair; and Fergus first in the race.
 —Who from the farthest Lochlyn?
 who to the seas of Molochasquir? who
 dares hurt the maid whom the sons of
 Fingal guard? Daughter of beauty, rest 20
 secure; rest in peace, thou fairest of wo- 1
 men.

FAR in the blue distance of the deep,
 some spot appeared like the back of the
 ridge-wave. But soon the ship increased 5

on our fight. The hand of Ullin drew 6
 her to land. The mountains trembled
 as he moved. The hills shook at his
 steps. Dire rattled his armour around
 him. Death and destruction were in his 10
 eyes. His stature like the roe of Mor-
 ven. He moved in the lightning of
 steel.

OUR warriors fell before him,
 like the field before the reapers. Fin- 15
 gal's three sons he bound. He plun-
 ged his sword into the fair-one's breast.
 She fell as a wreath of snow before the
 sun in spring. Her bosom heaved in
 death; her soul came forth in blood. 20

[29] OSCUR my son came down; the 1
 mighty in battle descended. His armour
 rattled as thunder; and the lightning of
 his eyes was terrible. There, was the
 clashing of swords; there, was the voice 5
 of steel. They struck and they thrust;
 they digged for death with their swords.
 But death was distant far, and delayed
 to come. The sun began to decline;
 and the cow-herd thought of home. 10
 Then Oscur's keen steel found the heart
 of Ullin. He fell like a mountain-oak
 covered over with glistering frost: He
 shone like a rock on the plain.—
 Here the daughter of beauty lieth; and 15
 here the bravest of men. Here one

28,11 roe] oak B 14 warriors] warriors B

day ended the fair and the valiant. 17
 Here rest the pursuer and the pur-
 sued.

Son of Alpin! the woes of the aged 20
 are many: their tears are for the past.
 This raised my sorrow, warrior; me-
 [30] mory awaked my grief. Oſcar my 1
 ſon was brave; but Oſcar is now no
 more. Thou haſt heard my grief, O
 ſon of Alpin; forgive the tears of the
 aged. 5

[31]

VII.

WHY openeſt thou aſreſh the ſpring of 1
 my grief, O ſon of Alpin, inquiring

29,22 warrior;] warrior; B

Fragment VII. ABF. 1762 im Anhang zu "Temora" als Variante; bei der Wiederholung von 'Temora' als 'Temora, Book I' im Bande von 1763 wurde der Anhang nicht mehr aufgenommen (ebensowenig in P). Er lautet (F pg. 190—192): One of the Fragments of Ancient Poetry lately publiſhed, gives a different account of the death of Oſcar, the ſon of Oſſian. The tranſlator, though he well knew the more probable tradition concerning that hero, was unwilling to reject a poem, which, if not really of Oſſian's compoſition, has much of his manner, and concise turn of expreſſion. A more correct copy of that fragment, which has ſince come to the tranſlator's hands, has enabled him to correct the miſtake, into which a ſimilarity of names had led thoſe who handed down the poem by tradition. — The heroes of the piece are Oſcar the ſon of Caruth, and Dermid the ſon of Diaran. Oſſian, or perhaps his imitator, opens the poem with a lamentation for Oſcar, and afterwards, by an eaſy tranſition, relates the ſtory of Oſcar the ſon of Caruth, who ſeems to have bore the ſame character, as well as name, with Oſcar the ſon of Oſſian. Though the tranſlator thinks he has good reaſon to reject the fragment as the compoſition of Oſſian; yet as it is, after all, ſtill ſomewhat doubtful whether it is or not, he has here ſubjoined it. *Hierauf folgt der Text [= Fragment VII.] mit den unten verzeichneten Varianten.*

how Ofcur fell? My eyes are blind with
 tears; but memory beams on my heart.
 How can I relate the mournful death of 5
 the head of the people! Prince of the
 warriors, Ofcur my son, shall I see thee
 no more!

HE fell as the moon in a storm; as
 the sun from the midst of his course, 10
 when clouds rise from the waste of the
 waves, when the blackness of the storm
 inwraps the rocks of Ardannider. I, like
 an ancient oak on Morven, I moulder
 alone in my place. The blast hath lop- 15
 ped my branches away; and I tremble
 at the wings of the north. Prince of
 the warriors, Ofcur my son! shall I see
 thee no more!

[32] DERMID and Ofcur were one: They 1
 reaped the battle together. Their
 friendship was strong as their steel; and
 death walked between them to the field.
 They came on the foe like two rocks 5
 falling from the brows of Ardven. Their
 swords were stained with the blood of
 the valiant: warriors fainted at their

31,3 Ofcur] Ofcar (*überall*) F 6 Prince] Chief F 7 warriors,] war-
 riors, BF 7 *Komma nach* Ofcur (Ofcar) BF 17 Prince] Chief F 18 *Komma*
nach Ofcur (Ofcar) BF 32,1 *vorher in F (als eigener Abschnitt) eingeschob-*
en: But, son of Alpin, the hero fell not harmless as the grass of the field;
 the blood of the mighty was on his sword, and he travelled with death
 through the ranks of their pride. But Ofcar, thou son of Caruth, thou
 hast fallen low! No enemy fell by thy hand. Thy spear was stained with
 the blood of thy friend. 8 warriors] warriors BF

names. Who was a match for Ofcur,
but Dermid? and who for Dermid, but 10
Ofcur?

THEY killed mighty Dargo in the
field; Dargo before invincible. His
daughter was fair as the morn; mild
as the beam of night. Her eyes, like 15
two stars in a shower: her breath, the
gale of spring: her breasts, as the new-
fallen snow floating on the moving heath.
The warriors saw her, and loved; their
souls were fixed on the maid. Each 20
loved her, as his fame; each must pos-
sess her or die. But her soul was fixed
[33] on Ofcur; my son was the youth of 1
her love. She forgot the blood of her
father; and loved the hand that flew
him.

SON of Ofcian, said Dermid, I love; 5
O Ofcur, I love this maid. But her
soul cleaveth unto thee; and nothing
can heal Dermid. Here, pierce this
bosom, Ofcur; relieve me, my friend,
with thy sword. 10

MY sword, son of Morny, shall ne-
ver be stained with the blood of Der-
mid.

32,9 a match for] equal to F 10 for] to F 11 ?]! BF 13 before in-
vincible.] who never fled in war. F 19 warriors] warriors BF 21 her,]
Komma fehlt F 33,1 my son] the son of Caruth F 5 Ofcian,] Caruth, F
11 Morny,] Diaran, F

Who then is worthy to slay me, O
 Ofcur son of Ofcian? Let not my life ¹⁵
 pass away unknown. Let none but Of-
 cur slay me. Send me with honour to
 the grave, and let my death be renown-
 ed.

[34] DERMID, make use of thy sword; ¹
 son of Mornny, wield thy steel. Would
 that I fell with thee! that my death
 came from the hand of Dermid!

THEY fought by the brook of the ⁵
 mountain; by the streams of Branno.
 Blood tinged the silvery stream, and
 curdled round the mossy stones. Der-
 mid the graceful fell; fell, and smiled in
 death. 10

AND fallest thou, son of Mornny;
 fallest thou by Ofcur's hand! Dermid
 invincible in war, thus do I see thee fall!
 —He went, and returned to the maid
 whom he loved; returned, but she per- ¹⁵
 ceived his grief.

WHY that gloom, son of Ofcian?
 what shades thy mighty soul?

33,15 Ofcian?] Caruth? F 34,2 Mornny,] Diaran, F 6 mountain;], BF
 7 silvery stream,] running water, F 8 curdled] curdled F 8—9 Derm-
 id..... fell,] The stately Dermid fell; he fell, F 11 Mornny,] Diaran, F
 13 invincible] who never yielded F 15 whom he loved;] of his love; he F
 17 Ofcian?] Caruth? F

THOUGH once renowned for the bow,
 [35] O maid, I have lost my fame. Fixed on 1
 a tree by the brook of the hill, is the
 shield of Gormur the brave, whom in
 battle I flew. I have wasted the day
 in vain, nor could my arrow pierce it. 5

LET me try, son of Ofcian, the skill
 of Dargo's daughter. My hands were
 taught the bow: my father delighted in
 my skill.

SHE went. He stood behind the 10
 shield. Her arrow flew and pierced his
 breast*.

[36] BLESSED be that hand of snow; and 1
 blessed thy bow of yew! I fall resolved
 on death: and who but the daughter of
 Dargo was worthy to slay me? Lay me

* Nothing was held by the ancient Highlanders more essential to their glory, than to die by the hand of some person worthy or renowned. This was the occasion of Ofcur's contriving to be slain by his mistress, now that he was weary of life. In those early times suicide was utterly unknown among that people, and no traces of it are found in the old poetry. Whence the translator suspects the account that follows of the daughter of Dargo killing herself, to be the interpolation of some later Bard.

35,3—4 Gormur flew.] the valiant Gormur, whom I flew in battle. F 6 Ofcian,] Caruth, F 11 flew] *Komma add.* F 36,2 thy] that F 2 I fall . . . death:] *fehlt* F 3 and who] Who F 4 me?] the son of Caruth? F *Note*] Z. 5 *Komma nach* times B. *Die Note fehlt in* F

in the earth, my fair-one; lay me by 5
the side of Dermid.

OSCUR! I have the blood, the soul
of the mighty Dargo. Well pleased I
can meet death. My sorrow I can end
thus.—She pierced her white bosom 10
with steel. She fell; she trembled; and
died.

BY the brook of the hill their graves
are laid; a birch's unequal shade covers
their tomb. Often on their green earth- 15
en tombs the branchy fons of the moun-
tain feed, when mid-day is all in flames,
and silence is over all the hills.

[37]

VIII.

BY the side of a rock on the hill, be- 1
neath the aged trees, old Ofcian
sat on the moss; the last of the race of
Fingal. Sightless are his aged eyes;
his beard is waving in the wind. Dull 5
through the leafless trees he heard the
voice of the north. Sorrow revived in
his soul: he began and lamented the
dead.

36,5 fair-one;] fair one; F 7 Ofcur!] Ofcar! the maid replied, F
7 the blood,] fehlt F 9 end thus.] end. F 11 with] with the F 18 is]
fehlt F

Fragment VIII. AB.

How haft thou fallen like an oak, 10
 with all thy branches round thee! Where
 is Fingal the King? where is Oſcur my
 ſon? where are all my race? Alas! in
 the earth they lie. I feel their tombs
 with my hands. I hear the river below 15
 murmuring hoarſely over the ſtones.
 What doſt thou, O river, to me? Thou
 bringeſt back the memory of the paſt.

[38] THE race of Fingal ſtood on thy 1
 banks, like a wood in a fertile ſoil.
 Keen were their ſpears of ſteel. Hardy
 was he who dared to encounter their
 rage. Fillan the great was there. Thou 5
 Oſcur wert there, my ſon! Fingal him-
 ſelf was there, ſtrong in the grey locks
 of years. Full roſe his ſinewy limbs;
 and wide his ſhoulders ſpread. The
 unhappy met with his arm, when the 10
 pride of his wrath aroſe.

THE ſon of Mornſy came; Gaul, the
 taleſt of men. He ſtood on the hill like
 an oak; his voice was like the ſtreams of
 the hill. Why reigneth alone, he cries, 15
 the ſon of the mighty Corval? Fingal is
 not ſtrong to ſave: he is no ſupport for
 the people. I am ſtrong as a ſtorm in
 the ocean; as a whirlwind on the hill.
 Yield, ſon of Corval; Fingal, yield to 20
 me.

38,21 me.] *Hierauf Zuſatz B:* He came like a rock from the hill, re-
 founding in his arms.

[39] OSCUR stood forth to meet him; 1
 my son would meet the foe. But Fin-
 gal came in his strength, and smiled at
 the vaunter's boast. They threw their
 arms round each other; they struggled 5
 on the plain. The earth is ploughed with
 their heels. Their bones crack as the boat
 on the ocean, when it leaps from wave to
 wave. Long did they toil; with night,
 they fell on the sounding plain; as two 10
 oaks, with their branches mingled, fall
 crashing from the hill. The tall son
 of Mornny is bound; the aged over-
 came.

 FAIR with her locks of gold, her 15
 smooth neck, and her breasts of snow;
 fair, as the spirits of the hill when at
 silent noon they glide along the heath;
 fair, as the rain-bow of heaven; came
 Minvane the maid. Fingal! she soft- 20
 ly faith, loose me my brother Gaul.
 Loose me the hope of my race, the ter-
 [40] ror of all but Fingal. Can I, replies the 1
 King, can I deny the lovely daughter
 of the hill? take thy brother, O Min-
 vane, thou fairer than the snow of the
 north! 5

 SUCH, Fingal! were thy words; but
 thy words I hear no more. Sightless
 I sit by thy tomb. I hear the wind in

40,3 take] Take B

the wood; but no more I hear my
 friends. The cry of the hunter is over. 10
 The voice of war is ceased.

[41]

IX.

THOU askest, fair daughter of the 1
 isles! whose memory is preserved
 in these tombs? The memory of Ron-
 nan the bold, and Connan the chief of
 men; and of her, the fairest of maids, 5
 Rivine the lovely and the good. The
 wing of time is laden with care. Every
 moment hath woes of its own. Why
 seek we our grief from afar? or give our
 tears to those of other times? But thou 10
 commandest, and I obey, O fair daugh-
 ter of the isles!

CONAR was mighty in war. Caul
 was the friend of strangers. His gates
 were open to all; midnight darkened 15
 not on his barred door. Both lived upon
 the fons of the mountains. Their bow
 was the support of the poor.

Fragment IX. AB. 1762 (*aber nicht mehr in P*) im Text von 'Fingal Book II' (T pg. 234) Note zu dem Namen Ronan (so FP), F 33: The unfortunate death of this Ronan is the subject of the ninth fragment of ancient poetry published last year: it is not the work of Ossian, though it is writ in his manner, and bears the genuine marks of antiquity. — The concise expressions of Ossian are imitated, but the thoughts are too jejune and confined to be the production of that poet. — (*Rest der Note ohne Bezug auf den Text.*)

[42] CONNAN was the image of Conar's 1
 soul. Caul was renewed in Ronnan his
 son. Rivine the daughter of Conar was
 the love of Ronnan; her brother Con-
 nan was his friend. She was fair as the 5
 harvest-moon setting in the seas of Molo-
 chasquir. Her soul was settled on Ron-
 nan; the youth was the dream of her
 nights.

RIVINE, my love! says Ronnan, I go 10
 to my king in Norway*. A year and
 a day shall bring me back. Wilt thou
 be true to Ronnan?

RONNAN! a year and a day I will
 spend in sorrow. Ronnan, behave like 15
 a man, and my soul shall exult in thy
 valour. Connan my friend, says Ron-
 nan, wilt thou preserve Rivine thy si-
 ster? Durstan is in love with the maid;
 [43] and soon shall the sea bring the stran- 1
 ger to our coast.

RONNAN, I will defend: Do thou
 securely go.—He went. He return-
 ed on his day. But Durstan returned 5
 before him.

GIVE me thy daughter, Conar, says
 Durstan; or fear and feel my power.

HE who dares attempt my sister, says
 Connan, must meet this edge of steel. 10

* Supposed to be Fergus II. This fragment is rec-
 koned not altogether so ancient as most of the rest.

Unerring in battle is my arm: my 11
sword, as the lightning of heaven.

RONNAN the warrior came; and
much he threatened Durstan.

BUT, faith Euran the servant of 15
gold, Ronnan! by the gate of the north
shall Durstan this night carry thy fair-
one away. Accursed, answers Ron-
[44] nan, be this arm if death meet him not 1
there.

CONNAN! faith Euran, this night
shall the stranger carry thy sister away.
My sword shall meet him, replies Con- 5
nan, and he shall lie low on earth.

THE friends met by night, and they
fought. Blood and sweat ran down
their limbs as water on the mossy rock.
Connan falls; and cries, O Durstan, 10
be favourable to Rivine!—And is it my
friend, cries Ronnan, I have slain? O
Connan! I knew thee not.

HE went, and he fought with Dur-
stan. Day began to rise on the com- 15
bat, when fainting they fell, and expi-
red. Rivine came out with the morn;
and — — O what detains my Ronnan!
— She saw him lying pale in his blood;
and her brother lying pale by his side. 20

43,13 warrior] warrior B 44,18] *nur ein (längerer) Gedankenstrich* B

Jiriczek, Fragments.

[45] What could she say? what could she 1
do? her complaints were many and vain.
She opened this grave for the warri-
ours; and fell into it herself, before it
was closed; like the sun snatched away 5
in a storm.

THOU hast heard this tale of grief,
O fair daughter of the isles! Rivine was
fair as thyself: shed on her grave a
tear. 10

[46] X.

IT is night; and I am alone, forlorn 1
on the hill of storms. The wind is
heard in the mountain. The torrent
shrieks down the rock. No hut receives
me from the rain; forlorn on the hill of 5
winds.

RISE, moon! from behind thy
clouds; stars of the night, appear!
Lead me, some light, to the place where

45,4 warriours;] warriors; B

Fragment X. ABFP. 1762 in 'The Songs of Selma' als Klage
Colma's: F pg. 210—212, P vol. I pg. 207—209 (T pg. 209—210). In F
Note sum Titel: Three of the songs which are introduced in this piece, were
published among the fragments of ancient poetry, printed last year.

46,1 Überschrift COLMA. FP 1 and] fehlt FP; vor I Gedankenstrich F
4 shrieks] pours P 6 winds.]! P 8 clouds; stars] clouds. Stars P 8 Komma
nach night fehlt (versehentlich) FP 8 appear!] arise! P 9 place] Komma
add. P

my love rests from the toil of the chace! 10
his bow near him, unstrung; his dogs
panting around him. But here I must
sit alone, by the rock of the mossy
stream. The stream and the wind
roar; nor can I hear the voice of my 15
love.

[47] WHY delayeth my Shalgar, why the
son of the hill, his promise? Here is
the rock; and the tree; and here the 1
roaring stream. Thou promisedst with
night to be here. Ah! whither is my
Shalgar gone? With thee I would fly
my father; with thee, my brother of 5
pride. Our race have long been foes;
but we are not foes, O Shalgar!

CEASE a little while, O wind! stream,
be thou silent a while! let my voice be
heard over the heath; let my wanderer 10
hear me. Shalgar! it is I who call. Here
is the tree, and the rock. Shalgar, my
love! I am here. Why delayest thou
thy coming? Alas! no answer.

46,10 toil... chace!] chace alone! P 11 unstrung;]: P 15 roar.....
hear] roar aloud. I hear not P 16 love.]: P 17 *kein Absatz* P 17 de-
layeth] delays FP 17 Shalgar,] Salgar, (*überall*) FP 18 son] chief P
47,1 rock;], BFP 1 and the tree;] and here the tree! P 1 and
here] here is P 2 stream.]: P 2 promisedst] didst promise FP 4 fly]
Komma add. F fly, from P 5 my brother] from my brother P 7 but]
fehlt P 10 heard..... let] heard around. Let P 11 me.]: P 11 I who call.]
Colma who calls. P 14 Alas! no answer.] *fehlt* FP

Lo! the moon appeareth. The 15
 flood is bright in the vale. The rocks
 are grey on the face of the hill. But
 I see him not on the brow; his dogs
 before him tell not that he is coming.
 Here I must sit alone. 20

[48] BUT who are these that lie beyond 1
 me on the heath? Are they my love
 and my brother?—Speak to me, O my
 friends! they answer not. My soul is
 tormented with fears.—Ah! they are 5
 dead. Their swords are red from the
 fight. O my brother! my brother!
 why hast thou slain my Shalgar? why,
 O Shalgar! hast thou slain my brother?
 Dear were ye both to me! speak to me; 10
 hear my voice, sons of my love! But
 alas! they are silent; silent for ever!
 Cold are their breasts of clay!

OH! from the rock of the hill;
 from the top of the mountain of winds, 15

47,15 *kein Absatz* P 15 moon appeareth.] calm moon comes
 forth. P 17 face of the hill.] steep. P 17 But] *fehlt* P 18 brow;]. P
 18—19 his coming.] His dogs come not before him, with
 tidings of his near approach. P 20 alone.]! P 48,1—2 But
 heath?] Who lie on the heath beside me? P 3: *Strich fehlt* P
 3 me,] *Komma fehlt* B 4 they answer not.] To Colma they give no
 reply. Speak to me: I am alone! P 5 fears. —] fears! P 6 dead.]! P
 10 *nach* both to me! *Zusatz BFP*: what shall I say in your praise? Thou
 wert fair on the hill among thousands; [! P] he was terrible in fight. 10
 [speak] Speak *BFP* 11 voice,] voice; hear me, P 11 But alas!] *fehlt* P 12
 they] They P 13 Cold] Cold, cold P 14 *kein Absatz* P 14 of] on P 15 moun-
 tain of winds,] windy mountain, F windy steep, P

speak ye ghosts of the dead! speak, 16
 and I will not be afraid.—Whither
 are ye gone to rest? In what cave of
 the hill shall I find you?

I sit in my grief. I wait for morn- 20
 ing in my tears. Rear the tomb, ye
 [49] friends of the dead; but close it not 1
 till I come. My life flieth away like a
 dream: why should I stay behind?
 Here shall I rest with my friends by the
 stream of the sounding rock. When 5
 night comes on the hill; when the wind
 is upon the heath; my ghost shall stand
 in the wind, and mourn the death of
 my friends. The hunter shall hear
 from his booth. He shall fear, but 10
 love my voice. For sweet shall my voice
 be for my friends; for pleasant were
 they both to me.

48,16 [speak] *Komma add.* P 17 and] *fehlt FP* 17 afraid. —] afraid! P
 19 you?] the departed? P *Hierauf Zusatz BFP*: No feeble voice is on the
 wind: [gale: P] no answer half-drowned in the storms of the hill. [in the
 storm! P] 20 grief.]! P 21 tears.]! P 49,1 dead; but close] dead.
 Close P 2 I] Colma FP 2 flieth] flies FP 4 friends] *Komma add.* FP
 6—7 wind heath;] loud winds arise; P 7 upon] up on (*mit*
kleinem, wohl unbeabsichtigten Spatium) A upon B on F (*fehlt in P,*
s. o.) 8 wind,] blasts, P 10 fear,] *Komma fehlt FP* 11 voice.]! P
 12—13 friends me.] friends: pleasant were her friends to Colma! P

In FP die Namenerklärungen (in Noten zu dem Abschnitt vor Beginn
des Fragmenttextes): Zu Salgar (so FP): Sealg-'er, a hunter. Zu Colma:
Cul-math, a woman with fine hair. Ein Stern bei foes (47,6) in F scheint
Druckfehler, da ihm keine Note entspricht.

[50]

XI.

SAD! I am sad indeed: nor small my 1
 cause of woe! — Kirmor, thou hast
 lost no son; thou hast lost no daugh-
 ter of beauty. Connar the valiant lives;
 and Annir the fairest of maids. The 5
 boughs of thy family flourish, O Kir-
 mor! but Armyn is the last of his
 race.

RISE, winds of autumn, rise; blow
 upon the dark heath! streams of the 10
 mountains, roar! howl, ye tempests,
 in the trees! walk through broken
 clouds, O moon! show by intervals thy

Fragment XI. ABFP. 1762 in 'The Songs of Selma': **F** pg. 215 bis 217, **P** vol I, pg. 213—216 (**T** pg. 212—213), *mit der Exposition* (**F** 214, **P** 212): The grief of all arose, but most the bursting sigh of Armin. He remembers the death of his son, who fell in the days of his youth. Carmor was near the hero, the chief of the echoing Galmal. Why bursts the sigh of Armin, he said? Is there a cause to mourn? Why art thou sad, O Armin, chief of sea-surrounded Gorma? *Dazu die Noten* (**FP**): Armin, a hero. He was chief or petty king of Gorma, i. e. the blue island, supposed to be one of the Hebrides. Cear-mór, a tall dark-complexioned man.

50,1 Sad! I am sad indeed:] Sad! I am indeed: **F** Sad! I am! **P** 1 small] small is **P** 2 *Gedankenstrich fehlt* **P** 2 Kirmor,] Carmor, (*überall*) **FP** 4 Connar] Colgar (*überall*) **FP** 4 Annir] Annira (*überall*) **FP** 4 the fairest of maids.] fairest maid. **FP** 6 family flourish,] house ascend, **P** 7 Armyn] Armin (*überall*) **FP** 8: *Zusatz BFP*: Dark is thy bed, O Daura! and [*fehlt* **P**] deep thy sleep in the tomb. [*!* **P**] — [*Strich fehlt* **P**] When shalt thou awake with thy songs? with all thy voice of music? 9 Rise,] Arise, **P** 9 rise;] arise; **P** 10 upon] along **P** 10 dark] *fehlt* **P** Z. 11] mountains roar! roar, tempests, **P** 12 trees!] top of the oak! **BF** groves of my oaks! **P** 13 show face!] show thy pale face, at intervals! **P**

pale face! bring to my mind that sad
night, when all my children fell; when 15
Arindel the mighty fell; when Daura
the lovely died.

[51] DAURA, my daughter! thou wert
fair; fair as the moon on the hills of 1
Jura; white as the driven snow; sweet as
the breathing gale. Armor renowned in
war came, and fought Daura's love; he
was not long denied; fair was the hope 5
of their friends.

EARCH son of Odgal repined; for
his brother was slain by Armor. He
came disguised like a son of the sea:
fair was his skiff on the wave; white 10
his locks of age; calm his serious brow.
Fairest of women, he said, lovely daugh-
ter of Armyn! a rock not distant in
the sea, bears a tree on its side; red
shines the fruit afar. There Armor 15

50,14 that sad] the P 16 Arindel] Arindal (*überall*) FP 16 Daura]
Dura (*nur hier, Druckfehler*) F 17 died.] failed; when all my children
died. B failed. F failed! P 18 *kein Absatz* P 51,1 the hills of] *fehlt* P
2 Jura;] Fura; FP, *mit der Note*: Fuar-a, *cold island*. (*Die Lesart von AB*
ist kein Druckfehler, Fura ist der Name einer Hebrideninsel.) 3 gale.]
Hierauf Zusatz BFP: Arindal, [Arindel, B], thy bow was strong, thy
spear was swift in the field: thy look was like mist on the wave, thy
shield, a red cloud in a storm. (*Varianten*: F wave; P strong. Thy
field. Thy wave:) 3 Armor] Armar, (*überall, doch vgl. 8*) FP 4 war]
Komma add. FP 4 love; he] love. He P 5 denied;] refused: P
6 friends.]] P 7 Earch] *Komma add.* B Erath (*überall*) FP, *mit Komma*
7 Odgal] *Komma add.* BFP 7 repined;]: P 7 for] *fehlt* P 8 was] had
been P 8 *hier P*, 51,15 und 21 FP Armor (*vgl. zu 3*) 15 afar.]] P

waiteth for Daura. I came to fetch 18
his love. Come, fair daughter of Ar-
myn!

SHE went; and she called on Armor.
Nought answered, but the son of the 20
rock. Armor, my love! my love!
[52] why tormentest thou me with fear? 1
come, graceful son of Ardnart, come;
it is Daura who calleth thee!—Earch
the traitor fled laughing to the land.
She lifted up her voice, and cried for 5
her brother and her father. Arindel!
Armyn! none to relieve your Daura?

HER voice came over the sea. Arin-
del my son descended from the hill;
rough in the spoils of the chace. His 10
arrows rattled by his side; his bow was
in his hand; five grey dogs attended
his steps. He saw fierce Earch on the
shore; he seized and bound him to an

51,16 waiteth] waits **FP** 16 came] come **P** 16 fetch] carry **FP** 17 love.]
love along the rolling sea. **F** love! **P** 17—18 Come.... Armyn!] *fehlt FP*
19 *kein Absatz P* 19 and] *fehlt P* 21 *nach rock Komma (Druckfehler) P*
21 *Zu son of the rock in FP die Note: By the son of the rock the poet means*
the ecchoing back of the human voice from a rock. The vulgar were of
opinion, that this repetition of sound was made by a spirit within the
rock; and they, on that account, [Komma fehlt] called it mac-talla; [mac
talla;] the son who dwells in the rock. 52,2 come, come;] hear,
son of Ardnart, [Ardnart, P] hear: BFP 3 Strich fehlt FP 5 voice, and
cried] voice; she called P 7 Daura?] Punkt (Druckfehler) F Ausruf-
zeichen BP 12 hand;]: FP 12 grey] dark gray [grey P] BFP 12 attend-
ed] attend (Druckfehler) P 14 shore;]: FP

oak. Thick fly the thongs of the hide 15
around his limbs; he loads the wind
with his groans.

ARINDEL ascends the surgy deep in
his boat, to bring Daura to the land.
Armor came in his wrath, and let fly 20
the grey-feathered shaft. It sung; it
[53] sunk in thy heart, O Arindel my son! 1
for Earch the traitor thou diedst. What
is thy grief, O Daura, when round
thy feet is poured thy brother's blood!

THE boat is broken in twain by the 5
waves. Armor plunges into the sea, to
rescue his Daura or die. Sudden a blast
from the hill comes over the waves.
He sunk, and he rose no more.

ALONE, on the sea-beat rock, my 10
daughter was heard to complain. Fre-
quent and loud were her cries; nor
could her father relieve her. All
night I stood on the shore. All night I
heard her cries. Loud was the wind; 15
and the rain beat hard on the side of the

52,15 fly] wind P 15 Zu thongs *Note in FP*: The poet here only means that Erath was bound with leathern thongs. 18 kein Absatz P 18 surgy] fehlt FP 19 the] fehlt FP 21 grey-] gray- F 53,2 diedst.] *Hierauf Zusatz BFP*: The oar is stopped at once; he panted on the rock and expired. 4 blood]. F 5 kein Absatz P 5—6 twain waves.] twain. P 8 comes] came P 12 cries; nor] cries. What P 13 relieve her.] do? P 14 shore.] *Hierauf Zusatz BFP*: I saw her by the faint beam of the moon. 16 and] fehlt P 16 side of the mountain.] hill. P

mountain. Before morning appeared, 17
her voice was weak. It died away, like
the evening-breeze among the grafs of
the rocks. Spent with grief she expired. 20
O lay me soon by her side.

[54] WHEN the storms of the mountain 1
come; when the north lifts the waves
on high; I sit by the sounding shore,
and look on the fatal rock. Often by
the setting moon I see the ghosts of 5
my children. Indistinct, they walk in
mournful conference together. Will
none of you speak to me?—But they
do not regard their father.

[55]

XII.

R Y N O , A L P I N .

R Y N O .

THE wind and the rain are over: 1
calm is the noon of day. The
clouds are divided in heaven. Over

53,21 O . . . side.] *fehlt, dafür Zusatz* BFP: And left thee Armin [Armyn B]
alone: gone is my strength in the [fehlt P] war, [! P] and [fehlt P] fallen
my pride among women. [! P] 54,1 *kein Absatz* P 1—2 of come;]
aloft arise: P 2 waves] wave P 5 moon] *Komma add.* P 6 Indistinct,] Half-
viewless, BFP 8 to me? — But they] in pity? They BFP 9 *am Schlusse*
Zusatz FP: I am sad, O Carmor, nor small [is *add.*] my cause of woe!

Fragment XII. MABFP. M pg. 288 (*mit dem Titel* II. RYNO, ALPIN.),
die Sprechernamen in der Zeile, cursiv, ebenso alle Eigennamen und "De-
cember" (56,12). 1762 in "*The Songs of Selma*": F pg. 213—214,
P vol. I pg. 210—212 (T pg. 210—211).

55,1 over:] past: P

the green hills flies the inconstant fun.
 Red through the stony vale comes 5
 down the stream of the hill. Sweet are
 thy murmurs, O stream! but more
 sweet is the voice I hear. It is the voice
 of Alpin the son of the song, mourning
 for the dead. Bent is his head of age, 10
 and red his tearful eye. Alpin, thou
 son of the song, why alone on the si-
 lent hill? why complaineft thou, as a
 blast in the wood; as a wave on the
 lonely shore? 15

[56]

ALPIN.

My tears, O Ryno! are for the dead; 1
 my voice, for the inhabitants of the
 grave. Tall thou art on the hill; fair
 among the sons of the plain. But thou
 shalt fall like Morar; and the mourner 5
 shall sit on thy tomb. The hills shall
 know thee no more; thy bow shall lie in
 the hall, unstrung.

Thou wert swift, O Morar! as a
 roe on the hill; terrible as a meteor of 10
 fire. Thy wrath was as the storm of

55,9 Alpin] *Komma add.* MFP 9 of the] of P 10 dead.]! P
 10 age,]; P 11 and] *fehlt* P 12 of the] of P 13 why] Why M 56,2 voice,
Komma fehlt MP 2—3 for grave.] for those that have passed away. P
 3 hill,]; M 4 plain.] vale. P 5 *Zu Morar Note FP:* Mór-ér, *great man.*
 5 and] *fehlt* P 6 *für das erste* shall (MFP) *Druckfehler* shalt AB 6 thy]
 the M 8 hall,] *Komma fehlt* M 8 unstrung.]! P 10 hill,] defart; P 11 storm
 of December.] storm. FP

December. Thy sword in battle, as 12
 lightning in the field. Thy voice was
 like a stream after rain; like thunder
 on distant hills. Many fell by thy 15
 arm; they were consumed in the flames
 of thy wrath.

[57] BUT when thou returnedst from war,
 how peaceful was thy brow! Thy face 1
 was like the sun after rain; like the
 moon in the silence of night; calm as
 the breast of the lake when the loud
 wind is laid. 5

NARROW is thy dwelling now; dark
 the place of thine abode. With three
 steps I compass thy grave, O thou who
 wast so great before! Four stones with
 their heads of moss are the only memo- 10
 rial of thee. A tree with scarce a leaf,
 long grass which whistles in the wind,
 mark to the hunter's eye the grave of
 the mighty Morar. Morar! thou art
 low indeed. Thou hast no mother to 15
 mourn thee; no maid with her tears of
 love. Dead is she that brought thee
 forth. Fallen is the daughter of Mor-
 glan.

56,14 like a] a P 18 *kein Absatz* P 18 returnedst] didst return FP
 57,6 now;] P 7 abode.] P 9 stones] *Komma add. MFP* 10 moss] *Komma*
add. MFP 11 tree] *Komma add. M* 12 grass] *Komma add. P*

WHO on his staff is this? who is this, 20
 whose head is white with age, whose
 [58] eyes are red with tears, who quakes 1
 at every step?—It is thy father, O
 Morar! the father of none but thee.
 He heard of thy fame in battle; he heard
 of foes dispersed. He heard of Morar's 5
 fame; why did he not hear of his
 wound? Weep, thou father of Morar!
 weep; but thy son heareth thee not.
 Deep is the sleep of the dead; low their
 pillow of dust. No more shall he hear 10
 thy voice; no more shall he awake at
 thy call. When shall it be morn in the
 grave, to bid the slumberer awake?

FAREWELL, thou bravest of men!
 thou conqueror in the field! but the field 15
 shall see thee no more; nor the dark
 wood be lightened with the splendor of
 thy steel. Thou hast left no son.
 But the song shall preserve thy name.
 Future times shall hear of thee; they 20
 shall hear of the fallen Morar.

57,20 who] Who M 21 age,] ? P 58,1 tears,] ? P 2 [step?] *Punkt*
 (*Druckfehler*) F 2 *Strich fehlt* P 2 Zu father Note FP: Torman,
 the son of Carthul, lord of I-mora, one of the western isles.
 3 none] no son FP 4 battle;] war; P 6 fame;] renown; P 8 weep;] , M
 11 [shall he] *fehlt* P 14 *kein Absatz* P 14 Farewell,] Farwell, M
 Farewel, FP 15 conqueror] conquerer (*Druckfehler*) M 15 field!]: M
 17 splendor] spendor (*Druckfehler*) M 19 But the] The P 19 thy] the
 (*Druckfehler*) M 21 Morar.!] P

[B59]

XIII. [B]

RAISE high the stones; collect the 1
 earth: preserve the name of Fear-
 comhraic. Blow winds, from all your
 hills; figh on the grave of Muirnin.

THE dark rock hangs, with all its wood, 5
 above the calm dwelling of the heroes.

THE sea with its foam-headed billows
 murmurs at their fide.

WHY figh the woods, why roar the
 waves? They have no cause to mourn. 10

BUT Thou hast cause, O Diorma!
 thou maid of the breast of snow!
 Spread thou thy hair to the wind;
 fend thy fighs on the blasts of the hills.

THEY vanished like two beams of 15
 light, which fly from the heath in a
 storm: They sunk like two stars in a
 cloud when the winds of north arise.

[B60] FOR Thee weep the maids, Fear- 1
 comhraic, along the echoing hills.
 For Thee the women weep, O Muirnin;
 chief of the wars of Erin. I see not
 Fear-comhraic on the hill; I see not 5

XIII. [B]. *Nur in B*, pg. 59—65.

Muirnin in the storms of ocean. Raife, 6
raife the song, relate the tale. Descend
ye tears of other times.

DIORMA was the daughter of Con-
naid the chief of a thousand shields. 10

DIORMA was among the maids, as
the white flower among the heath.

HER breast was like a white cloud in
heaven. Her bosom like the top of a
wave in a storm. Her hair was like 15
smoke in the sun: her eye like the
star of morn. Not fairer looks the
moon from between two clouds, than
the face of Diorma from between her
locks. 20

[B61] A thousand heroes loved the maid; 1
the maid loved none but Fear-comhraic.
He loved the maid, and well he
might; fair among women was the
daughter of Connaid. She was the 5
light of his soul in danger; the strength
of his arm in battle.

Who shall deny me the maid, said
Fear-comhraic, who, the fairest of wo-
men, Diorma? Hard must be his helm 10
of steel, and strong his shield of iron.

I deny her, said Muirnin son of the
chief of generous shells. My sword is

keen, my spear is strong; the valiant
yield to Muirnin. 15

COME then, thou son of Cormac,
O mighty Muirnin, come! leave the
hills of Erin, come on the foamy wave.
Let thy ship, like a cloud, come over
the storms of ocean. 20

[B62] HE came along the sea: his fails 1
were like grey mist on the heath: long
was his spear of ash; his shield like the
bloody moon.—Aodan son of Armclach
came; the youth of the gloomy brow. 5

Rife, Fear-comhraic, rise thou love of
the soft Diorma! fight, or yield the
maid, son of the great Comhfeadan!

He rose like a cloud on the hill, when
the winds of Autumn blow. 10

TALL art thou, said Fear-comhraic,
son of mighty Cormac; fair are thy
cheeks of youth, and strong thy arm
of war. Prepare the feast, and slay
the deer; send round the shell of joy: 15
three days we feast together; we fight
on the fourth, son of Cormac.

62,6 Rife] *so im Original* 9 He] *so im Original*

WHY should I sheath my sword,
son of the noble Comhfeadan? Yield
to me, son of battle, and raise my fame 20
in Erin.

[B63] RAISE Thou my tomb, O Muirnin! 1
If Fear-comhraic fall by thy steel,
place my bright sword by my side, in
the tomb of the lonely hill.

WE fight by the noise of the stream, 5
Muirnin! wield thy steel.

SWORDS sound on helmets, sound
on shields; bras clashes, clatters, rings.
Sparkles buzz; shivers fly; death
bounds from mail to mail. As leaps a 10
stone from rock to rock, so blow suc-
ceeds to blow. Their eyes dart fire;
their nostrils blow: they leap, they
thrust, they wound.

SLOWLY, slowly falls the blade of 15
Muirnin son of war. He sinks, his ar-
mour rings, he cries, I die, Fear-comh-
raic, I die.

AND falls the bravest of men the
chief of Innisfhallin! Stretch wide the 20
[B64] sail; ascend the wave, and bring the 1
youth to Erin. Deep on the hills of E-
rin is the sigh of maids. For thee, my
foe, I mourn: thou art the grief of
Fear-comhraic. 5

63,18/19 Intervall in B nicht eingehalten.

Jiriczek, Fragments.

4

Rise ye winds of the founding hill;
figh over the fall of Muirnin! Weep
Diorma, for the hero; weep, maid
of the arms of snow; appear like the
sun in rain; move in tears along the 10
shore!

AODAN saw the fall of Muirnin, and
drew the founding bow: The grey-
winged arrow flew, and pierced the
breast of Fear-comhraic. Aodan, said 15
Fear-comhraic, where was the sword
of war? where was the spear of
thy strength, when thus thou hast
flain Fear-comhraic? Raife, gloomy
youth, raife thou our tombs! I will 20
rest with the chief of Innisfhalinn.

[B65] Who is that on the hill like a sun- 1
beam in a storm? Who is that with
the heaving breasts, which are like
two wreaths of snow? Thy blue eyes
roll in tears, thou daughter of mighty 5
Connaid! Thy hair flies round thy tem-
ples, as the mist on the rocks of Ard-
ven. Thy robe flows on the heath,
daughter of grief, Diorma! He is fallen
on the hill like a stream of light in 10
a cloud. No more shall he hear thy
voice like the sound of the string of
music. The strength of the war is
gone; the cheek of youth is pale.

[59]

XIII*.

CUCHULAID sat by the wall; by the 1
 tree of the rustling leaf †. His
 spear leaned against the mossy rock.
 His shield lay by him on the grafs.
 Whilst he thought on the mighty Carbre 5

* This is the opening of the epic poem mentioned in the preface. The two following fragments are parts of some episodes of the same work.

† The aspen or poplar tree.

Fragment XIII. ABFP. In **B** als Nr. XIV. 1762 als Beginn des I. Buches von Fingal: **F** pg. 1—3, **P** vol. I pg. 219—222 (**T** pg. 215—216).

In **P** die direkten Reden zwischen Anführungszeichen (in den Lesarten nicht einzeln verzeichnet).

59: die Noten * und † fehlen **FP** 1 Cuchulaid] Cuchullin (überall) **F** Cuthullin (überall) **P**, beide mit der Note: Cuchullin [Cuthullin] the son of Semo and grandson to Caithbat a druid celebrated in tradition for his wisdom and valour. Cuchullin [-th-] when very young married Bragela the daughter of Sorglan, and passing over into Ireland, lived for some time with Connal, grandson by a daughter to Congal the petty king of Ulster. His wisdom and valour in a short time gained him such reputation, that in the minority of Cormac the supreme king of Ireland, he was chosen guardian to the young king, and sole manager of the war against Swaran king of Lochlin. After a series of great actions he was killed in battle somewhere in Connaught, in the twenty-seventh year of his age. He was so remarkable for his strength, that to describe a strong man it has passed into a proverb, "He has the strength of Cuchullin [-th-]". They shew the remains of his palace at Dunscaich in the Isle of Skye; and a stone to which he bound his dog Luath, goes still by his name. 1 the wall;] Tura's wall; [:] **FP** 2 leaf.] found. **P** 2 His] — His **F** 3 the mossy rock.] a rock. **P** 4 lay . . . grafs.] lay on (zu ergänzen the) grafs, by his side. **P** 5 Whilst he thought] As he thought **F** Amid his thoughts **P** 5 on the] of **FP** 5 Carbre] Carbar, **FP**, mit Note: Cairbar or Cairbre [,] signifies a strong man. (in **F** nicht cursiviert)

whom he flew in battle, the scout of 6
the ocean came, Moran the son of Fi-
thil.

Rise, Cuchulaid, rise! I see the ships
of Garve. Many are the foe, Cuchulaid; 10
many the sons of Lochlyn.

MORAN! thou ever tremblest; thy
fears increase the foe. They are the
ships of the Desert of hills arrived to as-
sist Cuchulaid.

59,6 whom battle,] a hero whom he flew in war; **F** a hero slain by the chief in war; **P** 6 *Zu* scout *Note FP*: Cuchullin [-th-] having previous intelligence of the invasion intended by Swaran, sent scouts all over the coast of Ullin or Ulster, to give early notice of the first appearance of the enemy, at the same time that he sent Munan the son of Stirmal to implore the assistance of Fingal. He himself collected the flower of the Irish youth to Tura, a castle on the coast, to stop the progress of the enemy till Fingal should arrive from Scotland. (*Rest der Anmerkung ohne Bezug auf den Text.*) 7 the ocean] ocean **P** 7 came,] *Komma fehlt F* comes, **P** 7 *zu* Moran *Note FP*: Moran signifies *many*; (*nicht cursiviert F*) and Fithil, or rather Fili, *an inferior bard*. 8 Fithil.]] **P** 9 Rise,] Rise, [Arise,] said [says] the youth, **FP** 9 rise!]; **F** arise. **P** 10—11 of Lochlyn.] of Swaran. Cuchullin, many are the foe: many the heroes of the dark-rolling sea. **F** of the north! Many, chief of men, are the foe. Many the heroes of the sea-borne Swaran! **P** 12 *kein Absatz P* 12 Moran!] Moran! replied the blue-eyed chief, **FP** 12 tremblest; thy] tremblest, son of Fithil: [!] Thy **FP** 13 increase] have much [*fehlt*] increased **FP** 13—15 They Cuchulaid.] Perhaps it is the king of the lonely hills coming to aid me on green Ullin's plains. **F** It is Fingal, king of deserts, with aid to green Erin of streams. **P** *Zu* king *Note FP*: Fingal the son of Comhal and Morna the daughter of Thaddu. His grandfather was Trathal, and great grandfather Trenmor, both of whom are often mentioned in the poem.

[60] I saw their chief, says Moran, tall as 1
 a rock of ice. His spear is like that fir;
 his shield like the rising moon. He sat
 upon a rock on the shore, as a grey
 cloud upon the hill. Many, mighty 5
 man! I said, many are our heroes;
 Garve, well art thou named*, many
 are the sons of our king.

HE answered like a wave on the
 rock; who is like me here? The va- 10
 liant live not with me; they go to the
 earth from my hand. The king of the
 Desert of hills alone can fight with
 Garve. Once we wrestled on the hill.

* Garve signifies a man of great size.

60,1 *kein Absatz* P 1 [saw] beheld P 2 rock of ice.] glittering
 rock. P 2 is . . . fir;] is like that blasted fir. F is a blasted pine. P
 3 his] His FP 3 like] *fehlt* P 3 moon.] ! P In F *Note mit*
Parallele aus Milton. 4 upon a rock] on a rock F *fehlt* P
 4 shore,]: F ! P 4—5 as hill.] like a cloud of mist on the silent
 hill. [!] FP 5—8 Many king.] *Dafür* FP: — [*Strich fehlt*] Many,
 chief of men! [heroes!] I said, many are our hands of war. — [*Strich*
fehlt] Well art thou named, the Mighty Man, [:] but many mighty men
 are seen from Tura's walls of wind. [Tura's windy walls.] (*ohne Note*)
 9 *kein Absatz, vor He Gedankenstrich* F 9 answered] *Komma add.* F spoke, P
 9 the rock;] a rock, FP 10—11 who with me;] who in this
 land appears like me? Heroes stand not in my presence: FP 11 go to the]
 fall to FP 12 from] beneath F 12—14 The Garve.] None can meet
 Swaran in the fight but Fingal, king of stormy hills. F Who can meet
 Swaran in fight? Who but Fingal, king of Selma of storms? P 14 on the
 hill.] on the heath of Malmor, F on Malmor; P *Dazu Note* FP: Mealmór —
 [*für Strich Komma*] a great hill.

Our heels overturned the wood. Rocks ¹⁵
 fell from their place, and rivulets chan-
 ged their course. Three days we strove
 together; heroes stood at a distance,
 and feared. On the fourth, the King
 saith that I fell; but Garve saith, he ²⁰
 [61] stood. Let Cuchulaid yield to him that ¹
 is strong as a storm.

No. I will never yield to man.
 Cuchulaid will conquer or die. Go,
 Moran, take my spear; strike the shield ⁵
 of Caithbait which hangs before the
 gate. It never rings in peace. My he-
 roes shall hear on the hill.—

60,15 Our] and our F our P 15 wood.] woods. P 16 place,]; FP
 16—17 and course.] and [fehlt] rivulets, changing their
 course, fled murmuring from our strife. [fide? (*Fragezeichen Druck-*
fehler)] FP 17 strove together;] renewed our [the] strife, [;] FP
 18 heroes] and heroes F 18 Komma nach distance fehlt FP 19 fear-
 ed.] trembled. FP 19—20 the King he] Fingal says,
 that the king of the ocean fell; [!] but Swaran says, he FP
 61,1 stood.]! P 1 Let] Let dark FP 1 him] Komma add. P 2 a
 storm.] the storms of Malmor. F the storms of his land! P 3 No.]
 No: [!] replied the blue-eyed chief, FP 3 will] fehlt P 3 man.]
 mortal man! P 4 Cuchulaid die.] Dark Cuchullin [-th-] will
 [shall] be great or dead. [!] FP 5 Moran,] Fithil's son, F son
 of Fithil, P 5 take] and take F 5 [spear;]: F . P 5 [strike] Strike P
 5 [shield] founding shield FP 6 Caithbait] Cabait. F Semo. P Dasu
 Note FP: Cabait, or rather Cathbait, grandfather to the hero,
 was so remarkable for his valour, that his shield was made
 use of to alarm his posterity to the battles of the family.
 (*Rest der Note ohne Bezug auf die Stelle*). 6—7 which
 peace.] It hangs at Tura's rustling gate; [.] the [The] found of
 peace is not its voice. [!] FP 8 on the hill.] and obey. P 8 *Ge-*
dankenstrich fehlt FP

[62]

XIV.

D U C H O M M A R , M O R N A .

D U C H O M M A R .

* **M**ORNA, thou fairest of women, ¹
 daughter of Cormac-Carbri!
 why in the circle of stones, in the cave
 of the rock, alone? The stream mur-

* The signification of the names in this fragment are; Dubhchomar, a black well-shaped man. Muirne or Morna, a woman beloved by all. Cormac-cairbre, an unequalled and rough warrior. Cromleach, a crooked hill. Mugruch, a furly gloomy man. Tarman, thunder. Moinie, soft in temper and person.

Fragment XIV. ABFP. In **B** Nr. XV. 1762 in *Fingal*, Buch I: **F** pg. 8—9, **P** vol. I pg. 227—229 (**T** pg. 219—220). Die Namen der Sprecher in **FP** ersetzt durch eingeflochtene Sätze (s. Lesarten), der Text des Zwiegesprächs eingeleitet mit der Exposition: Cathbat [Cathba (sonst Cāthba) **P**] fell by the sword of Duchomar [-ô-] at the oak of the noisy streams. Duchomar [-ô-] came to Tura's cave, [;] and [he] spoke to the lovely Morna. Der Text schließt in **P** ohne Absatz an; die Reden in **P** zwischen Anführungszeichen (in den Lesarten nicht verzeichnet).

62,1 Note fehlt **FP** (s. u.) Zu Morna Note **FP**: Muirne [,] or Morna, a woman beloved by all. 1 thou] fehlt **FP** 1 of] among **FP** 2 daughter] lovely daughter **FP** 2 Cormac-Carbri!] ? (Druckfehler) **B** Cormac-cairbar. **F** strong-armed Cormac! **P** 3 why] Why **FP** 3 stones,]; **F** ? **P** 4 rock,] Komma fehlt **FP** 4 murmureth] murmurs **FP** Note.] Abweichungen von **B**: Z. 2: are. well shaped man; Murine (Druckfehler) Z. 4: warrior. Die Note fehlt in **FP**, wo ihr Inhalt auf einzelne Anmerkungen verteilt ist. Zu Duchomar (an früherer Textstelle): Dubhchomar, a black well-shaped [well-made] man. Morna s. su 62,1. Cormac s. su 59,5. Zu Cromla (an früherer Textstelle): Crom-leach signified a place of worship among the Druids. It is here the proper name of a hill on the coast of Ullin or Ulster. Der Name Mugruch ist im Texte getilgt. Tarman s. su 64,4. Moinie s. su 65,16.

mureth hoarfely. The blast groaneth 5
 in the aged tree. The lake is troubled
 before thee. Dark are the clouds of
 the sky. But thou art like snow on
 the heath. Thy hair like a thin cloud
 of gold on the top of Cromleach. Thy 10
 [63] breasts like two smooth rocks on the hill 1
 which is seen from the stream of Bran-
 nuin. Thy arms, as two white pillars
 in the hall of Fingal.

MORNA.

WHENCE the son of Mugruch, Du- 5
 chommar the most gloomy of men? Dark
 are thy brows of terror. Red thy roll-
 ing eyes. Does Garve appear on the
 sea? What of the foe, Duchommar?

DUCHOMMAR.

FROM the hill I return, O Morna, 10
 from the hill of the flying deer. Three

62,5 hoarfely.] along. P 5—6 The tree.] The old tree's groan is [tree groans] in the wind. FP 7 thee. Dark] thee, and dark F thee; dark P 8 sky.] ! P 8 like] *fehlt* P 9 heath.]; FP 9—10 Thy . . . Cromleach.] *Dafür* FP: and [*fehlt*] thy hair like [is] the mist of Cromla; when it curls on the rocks, [hill;] and [when] it shines to the beam of the west. [!] 10 Thy] — Thy F 63,1 like] are like F are P 1—3 on Brannuin.] seen from Branno of the [*fehlt*] streams. FP 3 arms,] *Komma fehlt* F 3 as] like FP 3 pillars] *Komma add.* P 4 hall of Fingal.] halls of the mighty [great] Fingal. FP 5 Whence . . . Mugruch,] From whence, the white-armed [fair-haired] maid replied, from whence, FP 5 Duchommar] Duchomar (*immer*) F Duchômar (*immer*) P (*in P folgt Komma*) 6 the] *fehlt* P 7 of terror.] and terrible. [!] FP 7 Red] Red are FP 8 eyes.] ! P 8 Garve] Swaran FP 10 *kein Absatz* P 11 flying deer.] dark-brown hinds. FP

have I slain with my bow; three with
 my panting dogs. Daughter of Cor-
 mac-Carbre, I love thee as my soul. I
 have slain a deer for thee. High was ¹⁵
 his branchy head; and fleet his feet of
 wind.

[64]

MORNA.

GLOOMY son of Mugruch, Duchom- ¹
 mar! I love thee not: hard is thy heart
 of rock; dark thy terrible brow. But
 Cadmor the son of Tarman, thou art
 the love of Morna! thou art like a sun- ⁵
 beam on the hill, in the day of the
 gloomy storm. Sawest thou the son of
 Tarman, lovely on the hill of the chace?
 Here the daughter of Cormac-Carbre
 waiteth the coming of Cadmor. ¹⁰

63,12 bow; three] bended yew. Three **FP** 13 panting dogs.] long bounding
 dogs of the chace. **FP** 13—14 Daughter -Carbre,] — [*Strich*
fehlt] Lovely daughter of Cormac, **FP** 14 soul.] . — **F** | **P** 15 a] one state-
 ly **FP** 15 High] — High **F** 64,1 *kein Absatz* **P** 1 Gloomy Mugruch,]
fehlt FP *Nach* Duchommar! *Zusatz FP*: calm the maid replied, 2 not:]
 not, thou gloomy man. [!] **FP** 2 hard] — Hard **F** 3 rock;], **F** 3 dark]
 and dark **F** dark is **P** 4 Cadmor] Cathbat, (*immer*) **F** Cāthba, (*immer*) **P**
 4 the] thou **F** young **P** 4 Tarman,] Torman, (*immer*) **FP** *mit Note*: Tor-
 man, *thunder*. This is the true origin of the Jupiter Taramis of the
 ancients. 5 Morna! thou] Morna. Thou **FP** 5 like] *fehlt P* 5 funbeam]
Komma add. **P** 5 on the hill,] *fehlt P* (**F** = **A**, *ohne Komma*) 8 the
 chace?] his hinds? **FP** 9 -Carbre] *fehlt FP* 10 waiteth] waits **FP**
 10 *für Schlußpunkt* ! **P**

DUCHOMMAR.

AND long shall Morna wait. His ¹¹
 blood is on my sword. I met him by
 the mossy stone, by the oak of the noisy
 stream. He fought; but I flew him;
 his blood is on my sword. High on ¹⁵
 the hill I will raise his tomb, daughter
 of Cormac-Carbre. But love thou the
 [65] son of Mugruch; his arm is strong as a ¹
 storm.

MORNA.

AND is the son of Tarman fallen;
 the youth with the breast of snow! the
 first in the chace of the hill; the foe ⁵
 of the sons of the ocean!—Duchom-
 mar, thou art gloomy indeed; cruel is
 thy arm to me.—But give me that

64,11 And long] Long P 11 wait.] wait, Duchomar (*hier P versehentlich ohne Giebel*) said, FP 11—12 His...[sword.] his blood is on my sword. — Long shall Morna wait for him. F long shall Morna wait for Cāthba! P 12—15 I met [sword.] He fell at Branno's stream. F Behold this sword unsheathed! Here wanders the blood of Cāthba. Long shall Morna wait. He fell by the stream of Branno! P 16—17 High . . . hill] High on Cromla F On Croma (*wohl Druckfehler*) P 17 Cormac-Carbre.] Cormac-cairbar; F blue-shielded Cormac! P 17—65,1 But Mugruch;] but fix thy love on Duchomar, F Turn on Duchōmar thine eyes; P 65,2 [storm.] storm. — F 3 *kein Absatz* P 3 And is] Is P 3 fallen;] fallen? said the maid of the tearful eye. F fallen? said the wildly bursting voice of the maid. P *Darauf Zusatz* FP: Is he fallen on his echoing hill; [hills,] 4 [snow!]? FP 4 the first] he that was first F The first P 5 of the hill; the] of hinds? The P 6 sons ocean!] [strangers of the] *fehlt* ocean. [?] FP 6 *Gedankenstrich fehlt* P 6 Duchommar,] *ohne Komma* F *fehlt* P 7 thou] Thou P 7 gloomy] dark FP *mit Note*: She alludes to his name — [*für Strich Komma*] the dark man. 7 indeed;] , F to me, Duchōmar, P 7 cruel] and cruel F 8 thy] thine P 8 me. —] Morna. [!] FP 8 But give] Give P

sword, son of Mugruch; I love the
blood of Cadmor. 10

[HE gives her the sword, with which
she instantly stabs him.]

DUCHOMMAR.

DAUGHTER of Cormac-Carbre, thou
hast pierced Duchommar! the sword is
cold in my breast; thou hast killed the 15
son of Mugruch. Give me to Moinie
[66] the maid; for much she loved Duchom- 1
mar. My tomb she will raise on the
hill; the hunter shall see it, and praise
me.—But draw the sword from my
side, Morna; I feel it cold.— 5

[UPON her coming near him, he stabs
her. As she fell, she plucked a stone
from the side of the cave, and placed it

65,9 son of Mugruch;] my foe; [!] FP 10 blood] wandering blood P
10 Cadmor.] ! B Caithbat. (sic) F Cāthba! P Für Z. 11—12 mit neuem
Absatzbeginn FP: He gave the sword to her tears; [.] but [fehlt] she [She]
pierced his manly breast. [!] He fell, like the bank of a mountain-stream; [.]
stretched out his arm and said; [and stretching forth his hand, he spoke.]
Der weitere Text schließt in P ohne Absatz an. 13 Cormac-Carbre,] Cormac-
cairbar, F blue-shielded Cormac! P 13 thou] Thou P 14 pierced Duchom-
mar!] slain Duchomar. F slain me in youth! P 14 the] The FP 14 breast;]
: FP 15 thou Mugruch.] Morna, I feel it cold. FP 16 Moinie] Moi-
na FP, mit Note: Moina, *soft in temper and person.* 66,1 maid;] . P 1—3 for
. . . . hill;] Duchomar [-ô-] was the dream of her night. [!] She will raise
my tomb; FP 3 the] and the F 3 it,] Komma fehlt F (P s. zu 3—4)
3—4 shall me.] shall raise my fame. P 4 Gedankenstrich fehlt FP
5 side cold. —] breast; [.] Morna, the steel is cold. [!] FP
6—10] Dafür (in F mit neuem Absatz) FP : She came, in all her
tears, she came, [;] and [she] drew it [the sword] from his breast. He
pierced her white side with steel; and spread [side! He spread] her fair

betwixt them, that his blood might not
be mingled with hers.]

10

[67]

XV.

* **W**HERE is Gealchoffa my love, the 1
daughter of Tuathal-Teachvar?
I left her in the hall of the plain, when I
fought with the hairy Ulfadha. Re-
turn soon, she said, O Lamderg! for 5
here I wait in sorrow. Her white breast
rose with sighs; her cheek was wet

* The signification of the names in this fragment are;
Gealchoffack, white-legged. Tuathal-Teachtmhar,
the furly, but fortunate man. Lambhdearg, bloody-
hand. Ulfadha, long-beard. Firchios, the conquer-
or of men.

locks on the ground. [!] Her bursting blood sounds from her side: and
[fehlt] her white arm is stained with red. Rolling in death she lay and
Tura's cave answered [lay. The cave re-echoed] to her sighs. — [Strich fehlt]

Fragment XV. ABFP. In **B** Nr. XVI. 1762 eingeflochten in *Fingal*,
Buch V: **F** pg. 67—70, **P** vol. I pg. 308—311 (**T** pg. 257—258), mit der
Überleitung: He (sc. Lamderg) came to Selma's [Tura's **P**] mossy towers,
and, striking his dark buckler, spoke: *Die Reden in P zwischen Anführungszeichen* (nicht immer korrekt), hier nicht einzeln angeführt.

67,1 Stern (und Note) an anderer Stelle (s. u.) **FP** 1 Gealchoffa]
Gelchoffa, (immer) **FP** 2 Tuathal-Teachvar?] the noble Tuathal? **FP**
3 of the plain,] of Selma, **F** of Tura, **P** 4 the hairy] the gloomy **F** great **P**
4 Ulfadha.] Ulfadda. (immer) **F** Ulfada. (immer) **P** 4—6 Return
sorrow.] Return soon, O Lamderg, she said, for here I am in the midst of
sorrow. [for here I sit in grief.] **FP** 7 sighs; her] sighs. Her **FP**
Note:] das Semikolon Z. 1 etwas undeutlich (doch kaum Kolon) **AB**. In **FP**
lautet die Note (zu Lamderg im überleitenden Abschnitt): Lambh-dhearg
signifies bloody hand. Gelchoffa, white legged. Tuathal, furly. Ulfadda[-d-],
long-beard. [long beard.] Ferchios, the conqueror of men.

with tears. But she cometh not to meet
 Lamderg; or sooth his soul after battle.
 Silent is the hall of joy; I hear not 10
 the voice of the finger. Brann does
 not shake his chains at the gate, glad
 at the coming of his master. Where
 is Gealchoffa my love, the daughter of
 Tuathal-Teachvar? 15

[68] LAMDERG! says Firchios son of Ay- 1
 don, Gealchoffa may be on the hill;
 she and her chosen maids pursuing the
 flying deer.

FIRCHIOS! no noise I hear. No 5
 sound in the wood of the hill. No
 deer fly in my sight; no panting dog
 pursueth. I see not Gealchoffa my
 love; fair as the full moon setting on
 the hills of Cromleach. Go, Firchios! 10

67,8 But not] But I see her not coming FP 9 Lamderg;]
 me; FP 9 or] and to F to P 9 his] my FP 9 battle.] war. P
 10 joy;] my joy; [!] FP 11 finger.] bard. FP (in F folgt Strich)
 11 Brann] Bran FP, mit Note: Bran is a common name of gray-
 hounds [grey-hounds] to this day. It is a custom in the north of
 Scotland, to give the names of the heroes mentioned in this poem,
 to their dogs; a proof that they are familiar to the ear, and their fame
 generally known. 13 his master.] Lamderg. FP 14 Komma nach Gelchof-
 fa FP 14—15 the ?] the mild daughter of the generous Tuathal? FP
 68,1 Firchios] Ferchios (immer) FP 1 son] the son F 1 Aydon,] Aidon, FP
 2 may be] moves stately P 2 on the hill;] on Cromla; [.] FP 3 she] She P 3 her
 chosen maids] the maids of the bow FP 3 pursuing] pursue P 4 deer.] ! P
 5 kein Absatz P 5 no hear.] replied the chief of Cromla, no noise
 meets the ear of Lamderg. [!] FP 6 in hill.] is in the woods of Lena. FP
 7 fight; no] fight. No FP 8 pursueth.] pursues. FP 9 love;] , FP 10 hills
 of Cromleach.] hills of Cromla. F hills. P 10] für! Komma FP

go to Allad*, the grey-haired son of 11
the rock. He liveth in the circle of
stones; he may tell of Gealchoffa.

ALLAD! faith Firchios, thou who
dwellest in the rock; thou who trem- 15
blest alone; what saw thine eyes of
age?

[69] I saw, answered Allad the old, Ul-
lin the son of Carbre: He came like a 1
cloud from the hill; he hummed a sur-
ly song as he came, like a storm in
leafless wood. He entered the hall of
the plain. Lamderg, he cried, most 5
dreadful of men! fight, or yield to Ul-

* Allad is plainly a Druid consulted on this occa-
sion.

68,11 Allad,] *Komma fehlt* FP 11 grey-] gray- F 12 He liveth]
His dwelling is FP Z. 13:] stones. He may know of [*add.* the
bright] Gelchoffa. [!] FP 14 Allad!] The son of Aidon went; [s,]
and [He] spoke to the ear of age. Allad! FP 15 faith Firchios,
fehlt FP 14—15 thou rock;] thou that dwellest in the rock: F
dweller of rocks: P 16 thou who] thou that FP 16 alone;] , F ! P
18 *kein Absatz* P 69,1 Carbre:] Cairbar. FP 1—2 came
cloud] came, in darkness, P 2 the hill;] Cromla; [.] FP 2 he] and he F
HeP 3 song] *Komma add.* P 3 as he came,] *fehlt* FP 3 [storm in] blast in a FP
(*Artikel wohl nur versehentlich in AB ausgefallen*) 5 the plain.] Selma. — F
Tura. P 5 cried,] said, FP 6 men!], FP 6 fight,] *Komma fehlt* FP
Note] FP: Allad is plainly [*fehlt*] a druid: he is called the son
of the rock, from his dwelling in a cave; and the circle of stones
here mentioned is the pale of the druidical temple. He is here consulted
as one who had a supernatural knowledge [knowledge] of things; from the
druids, no doubt, came the ridiculous notion of the second fight, which
prevailed in the highlands and ifles.

lin. Lamderg, replied Gealchoffa, 7
 Lamderg is not here: he fights the
 hairy Ulfadha; mighty man, he is not
 here. But Lamderg never yields; he 10
 will fight the son of Carbre. Lovely art
 thou, O daughter of Tuathal-Teach-
 var! said Ullin. I carry thee to the
 house of Carbre; the valiant shall have
 Gealchoffa. Three days from the top 15
 of Cromleach will I call Lamderg to
 fight. The fourth, you belong to Ul-
 lin, if Lamderg die, or fly my sword.

ALLAD! peace to thy dreams!—
 found the horn, Firchios! — Ullin may 20
 hear, and meet me on the top of Crom-
 leach.

[70] LAMDERG rushed on like a storm. 1
 On his spear he leaped over rivers. Few
 were his strides up the hill. The rocks

69,8—10 Lamderg here.] the son of battle, is not here. He fights Ulfada (*hier auch F so*) mighty chief. He is not here, thou first of men. [!] FP 10 yields; he] yielded. He F yields. He P 11 Carbre.] Cairbar. [!] FP (*dar-nach Absatz F*) 12—13 thou Ullin.] thou, said terrible Ullin, daughter of the generous Tuathal. FP 13—14 to the the] to Cairbar's halls. The FP 15—18 Three . . . [word.] Three days I remain on Cromla, to wait that son of battle, Lamderg. On the fourth Gelchoffa is mine, [;] if the mighty Lamderg flies. FP 19—22:] Allad! said the chief of Cromla, peace to thy dreams in the cave. Ferchios, found the horn of Lamderg [,] that Ullin may hear on Cromla. [hear in his halls.] FP 70,1—12 *nur in AB (in B fehlt das Komma Z. 7); in FP durch abweichenden Text ersetzt, der in F durch folgende Note (zu 70,1) eingeleitet ist*: The reader will find this passage altered from what it was in the fragments of ancient poetry. — It is delivered down very differently by tradition, and the translator has chosen that reading which favours least of bombast. *Da der Text*

fly back from his heels; loud crashing
 they bound to the plain. His armour, ⁵
 his buckler rung. He hummed a furly
 song, like the noise of the falling
 stream. Dark as a cloud he stood a-
 bove; his arms, like meteors, shone.
 From the summit of the hill, he rolled ¹⁰
 a rock. Ullin heard in the hall of
 Carbre.—

F I N I S .

von FP nur in wenigen Worten mit AB übereinstimmt, folgt er hier zusammenhängend; er schließt ohne Absatz an 69,22 an. Lamderg, like a roaring storm, ascended the hill from Selma. [Tura.] He hummed a furly song as he went, like the noise of a falling stream. He stood like a cloud on the hill, that varies [He darkly stood upon the hill, like a cloud varying] its form to the wind. He rolled a stone, the sign of war. Ullin heard in Cairbar's hall. The hero heard, with joy, his foe, [.] and [He] took his father's spear. A smile brightens his dark-brown cheek, as he places his sword by his side. The dagger glittered in his hand. He whistled as he went. Die Episode wird in FP zu Ende geführt und schließt mit der gegenseitigen tödtlichen Verwundung der Rivalen und Gelchoffa's Tod aus Gram.



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